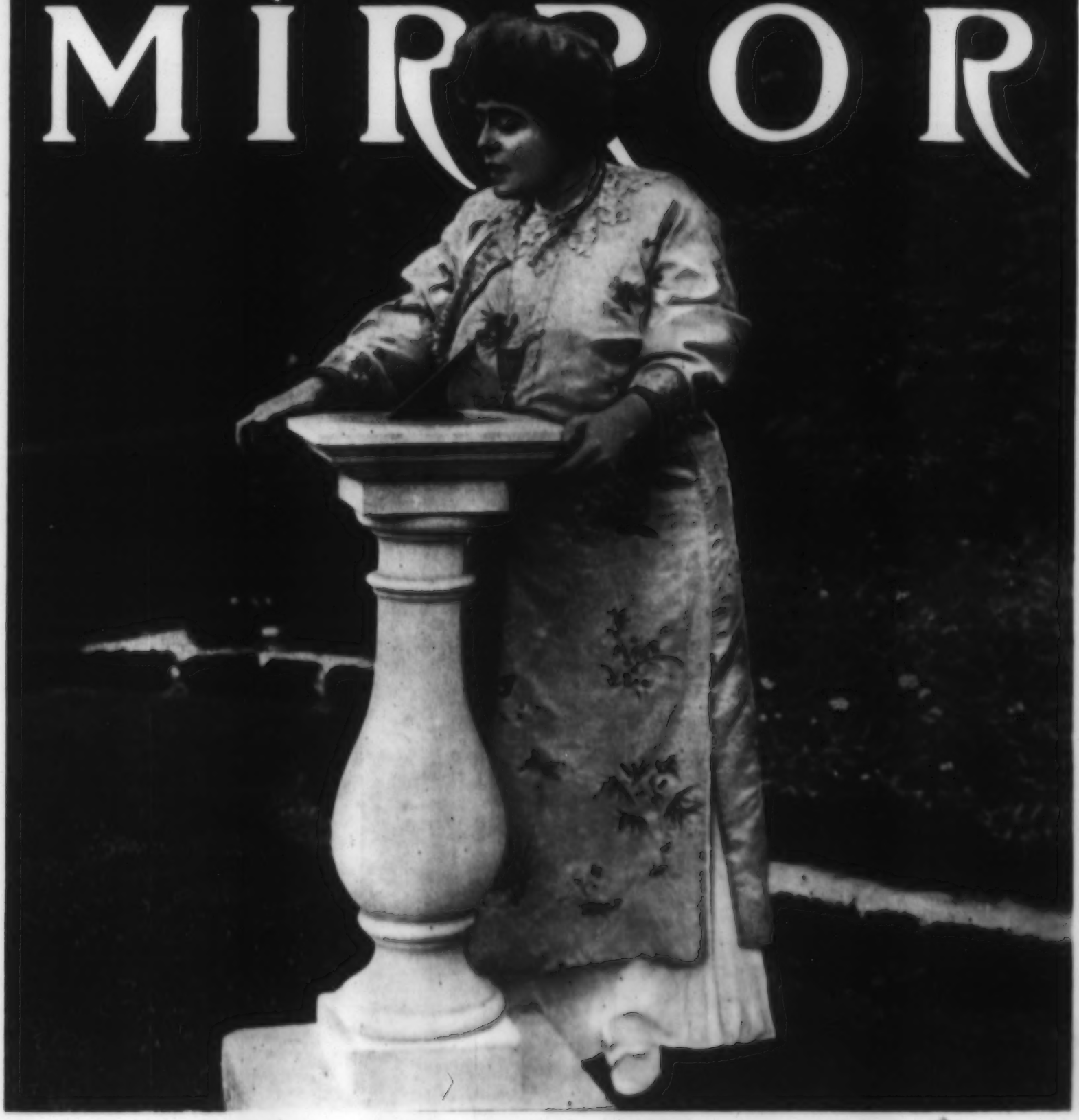
English Stage in India and the Far East

JULY 10, 1912 PRICE TEN CENTS

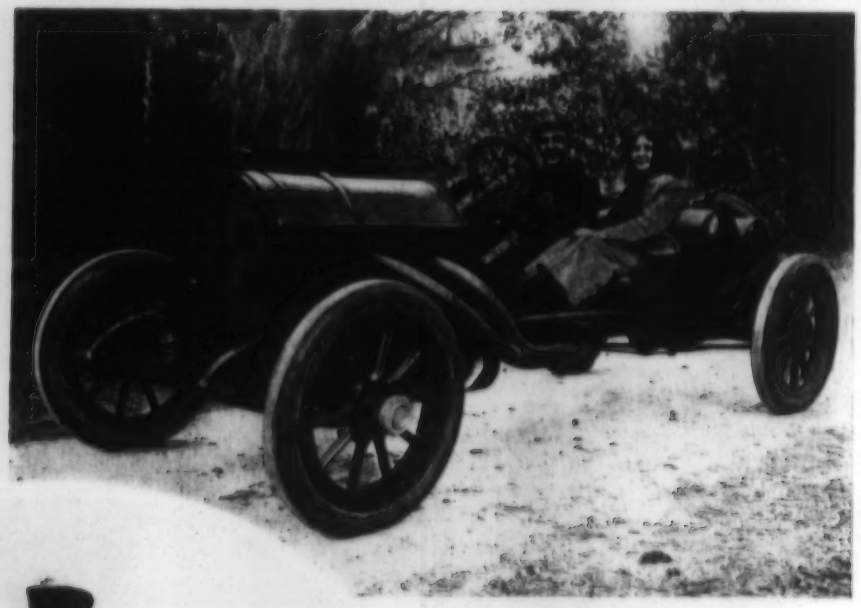
THE NEW YORK
DRAMATIC MIRROR



MRS. LESLIE CARTER

Corse Payton Tells Why Stock Companies Prosper

A.H.WOODS



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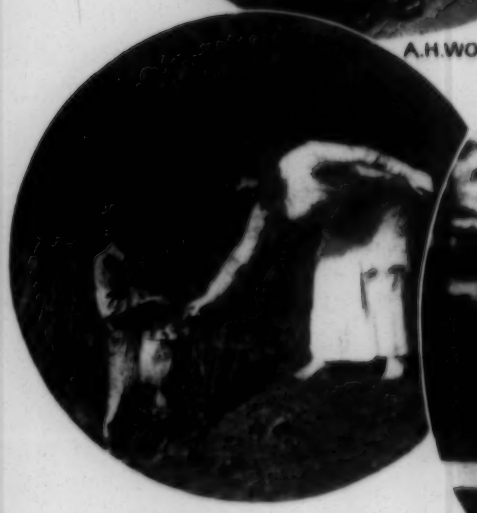

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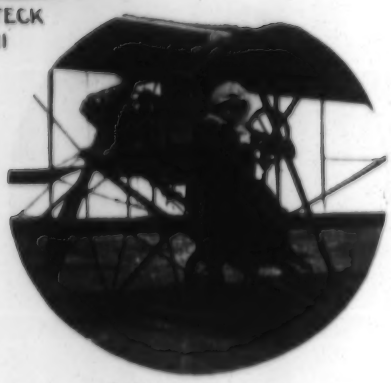
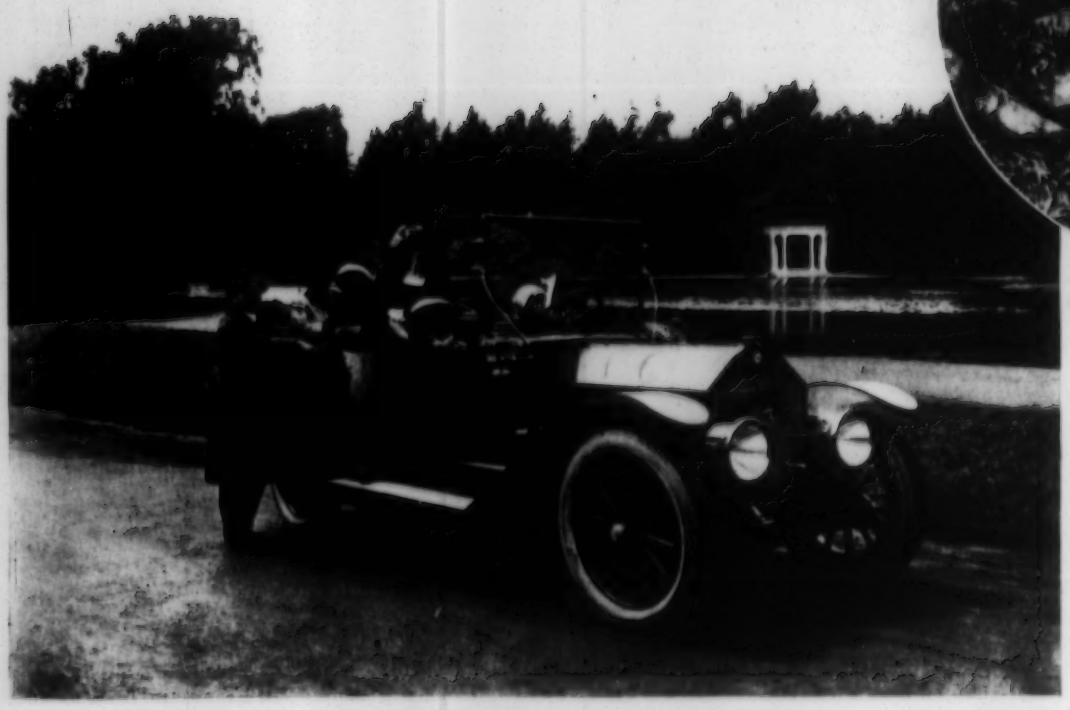


KATHERINE GREY



MR AND MRS RICHARD BENNETT, CHILDREN, ADA DWYER AND HARRISON J. NOAKE.

WATER, EARTH AND AIR

THE NEW YORK
DRAMATIC MIRROR
ESTABLISHED JANUARY 4, 1879

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We Hope He Doesn't Backslide

FROM a none too lucid report, published in a Tarentum, Pa., paper, we gather that a so-called evangelist named Johnson has been emitting the usual tirade against the stage.

Among the choice libels this misguided individual is credited with uttering are these: "The modern playwright caters to the lust of the public." "The theatres are the seminaries of vice."

To prove his right to make these assertions, Evangelist Johnson informed his hearers that he had once been a theatre manager himself.

From the nature of his charges, we need be at little loss to guess what sort of a theatre he managed, nor the reason why he was obliged to change his occupation.

People of this sensation-mongering type are no credit to any calling in which they engage. If, as he says, he left the theatrical business for the church, the theatre is to be congratulated and the church has our hearty sympathy.

Decency on the Stage

THE STAGE owes it to itself to keep its skirts clean, and it is fully capable of doing it without outside interference.

Theatrical people are far more high-minded and more correct in their ethical standards than they are commonly given credit for.

The profession has its black sheep, and there are occasional examples of drama too daring in treatment of forbidden subjects. There are also permitted infrequently on the stage acts and words that are open to the severest censure.

But none of these faults are numerous, nor are they peculiar to the stage alone. Black sheep are found in all callings. Printed literature is more daring than the drama. And no act or word on the stage ever goes beyond the limit permitted and indorsed by the public that supports it.

In short, the stage is no better nor worse than other contemporary human institutions, of which it is but a truthful reflection.

Back of all these visible signs, however, is the inner conscience of the people of the theatre—those who operate and those who perform. And this inner conscience, as any person connected with the theatre knows, is not dead, but is strongly alive—as much so as in any other walk of life—more so than in many.

The decent-minded outnumber the indecent on the stage immeasurably. No censurable play, act or action was ever perpetrated in a theatre that it did not receive its strongest condemnation from theatrical people themselves.

Naturally, this condemnation has never been shouted from the housetops, for no good bird will besmirch its own nest; but among themselves they have ever been outspoken and well nigh unanimous for the clean and wholesome.

Unfortunately the stage is not often enough judged by the good character of its thousands, but too often by the few questionable exceptions, made conspicuous by reason of their rarity and by the desire of the press to enlarge on the sensational.

For this reason all the more care should be taken to eliminate the exceptions, few as they are. Among these the most disgusting are those vaudeville players who tell unclean stories to gain ribald applause and risque dancers who appeal to the more vulgar public taste.

A regrettable case in point is the dancing act of a young English woman in a New York vaudeville theatre. No worse, nor as bad as a few of her predecessors, her style of act is nevertheless no credit to the stage, nor is it essential to it.

In calling on managers and players alike to frown, and frown with effect, on any acts or things that may tend to degrade the stage and its reputation, THE MIRROR entertains no prudish nor narrow-minded notions. It recognizes and applauds the beautiful in art, but it would have that beauty and that art unsullied and undefiled even by implication.

The Broader View of Drama

FRED F. SCHRADER, in his New York letter to the Kansas City *Journal*, argues that Charles Frohman and David Belasco made a tactical blunder when they staged tabloid drama in vaudeville; that their greater interests are with the dramatic theatre, and that they have lent aid and dignity to their natural enemy, the vaudeville interests, which have already been eating into the patronage formerly held by the regular theatre.

Assuming that all the different branches of the theatre must be as armed camps, eager to wage bitter war upon each other, there is something in Mr. Schrader's view of the matter.

But in a larger sense—the best interests of the drama collectively and separately in all its manifestations—we believe the step taken by Messrs. Frohman and Belasco will prove to be of the highest ultimate good. Who will be so narrow as to hold that there is only one way in which drama can or shall develop? Are we to have drama only and forever in three or four acts, saving when a curtain raiser is employed?

The growth of the one-act play and the natural development of the vaudeville sketch has demonstrated that there is a great public demand for short stage drama in the same way that the reading public demands short stories as well as complete novels.

The vaudeville stage has responded to this demand, thereby attracting to itself, at a much lower scale of admission prices, the patronage of masses of discriminating people.

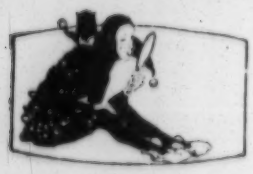
If Messrs. Belasco and Frohman and others like them had refused to lend themselves to the growth of dramatic art in vaudeville they would have been spiting nobody but themselves, for the growth, already well under way, was bound to continue.

But by recognizing the wider scope and field of the drama, independent of sordid theatre interests, these gentlemen are broadening their own viewpoint, and are contributing to the greater progress of the art, while at the same time, perhaps, helping to elevate the stage in one of its most important branches—a distinction of no small size in itself.

Having thus stepped over one hostile barrier into vaudeville, it is not surprising to learn, as THE MIRROR announces on another page, that Messrs. Belasco and Frohman are contemplating another even greater revolutionary step—an entrance into motion picture dramatic production on a pretentious scale. In this venture, while we may expect them to achieve success in the end, we will be surprised if their first efforts are not comparative failures unless they surround themselves, as they should, with the most experienced directing skill in that field of drama. While the motion picture, as THE MIRROR has abundantly demonstrated, is drama, it is not the kind of drama to which the stage dramatic producer is accustomed.

But, whether success comes early or late, THE MIRROR offers to Messrs. Frohman and Belasco its profound congratulations for their broader conception of the dramatic art.

As for the regular dramatic stage, let it meet the higher type of competition by appealing in plays and prices to a greater mass of the population.



THE USHER

THE Usher's alert friend, Gerald Griffin, now in England, is finding frequent occasion for permitting his Celtic-American blood to boil with indignation. He writes as follows:

"If I live a thousand years I'll never get used to the English manner of answering questions. I don't care what part of England or whom you ask, the custom is the same. For instance, you ask some one:

"'How far is it to such and such a place?'

"The answer is sure to be: 'About five minutes.'

"I suppose if you asked: 'What time is it?' they would answer: 'Half a mile!'"

♠

Friend Griffin was taking the Brene baths when he wrote, trying to cool off his temper, perhaps. He scouts the idea of "hands across the sea," and declares that the English love us not, and never will. He incloses a clipping from an English paper quoting interviews with English hotel proprietors telling how they dislike American patronage. And yet, he continues, the invasion of England by American vaudeville acts was never so great as now, "all working," he declares, "for comparatively nothing," or at the most about one-fourth the salaries they get in America.

♠

"The biggest laugh I have had in years," he goes on," was the performance of Ben-Hur at Drury Lane Theatre. The production, scenery and supers were fine, but nothing funnier than Messala, Ben-Hur's sister, and Messala's friend was ever seen. Imagine George Cohan playing Othello and you have a good idea of the acting in Ben-Hur." As a sort of afterthought he adds that the business was "rotten."

Regarding other London plays he writes: "Milestones and The Five Frankforters are good plays and should do well. Rutherford and Son will fail. His Sin is a good melodrama and should make money if Mr. Tyler takes over an English company."

♠

The Usher learns that four unusually pretty girls will lead the four companies of Officer 666 that go out next season. Two of them are playing the role of Helen Burton now, Julia Hay in New York and Marie Ashton in Chicago. When the long runs of the farce are completed, Miss Hay, Wallace Eddinger, and George Nash will spend most of next year in Boston and Philadelphia, and Miss Ashton and Douglas Fairbanks will play the larger cities of the West. Edna Hunter and Ethel Millard will take the role of Helen Burton in the other two companies to be sent out, one for the Pacific Coast and the other for smaller cities.

♠

It has been said and said again, until the saying of it has become a trifle tiresome, that the inclination to write plays is harbored in many variations of mind poorly equipped for the purpose. Humorists have found material in the unappreciated efforts of the sincere tyro, until the fledgling playwright, if he is wise, will keep his ambitions securely closeted, awaiting the day when some kind producer will stand sponsor for his work. Unquestionally there is ample foundation for the gibes, for the widely advertised fortunes made by the few have inspired countless others to go and do likewise. Like begets like, even on the stage. A Western melodrama succeeds and presently managers find their mails laden with more Western melodramas; a society comedy has a long run and society becomes the theme of hopeful writers, and so dramatic fashions alternate in imitative circles.

One day last week the Usher happened to be in the office of a manager when a keen appearing young man handed him a manuscript with the urgent request that it be considered immediately, for, it appeared, the author was about to leave town and remain for the Summer beyond the reach of consultations. After he had gone the manager glanced at the manuscript, placed it in a pigeon hole in his desk, and in the course of following remarks made a comment worth considering.

"These writers all want to be long distance men, and a large part of them haven't got the stamina," he said, and then went on to explain that there exists a genuine demand for strong one-act plays, generally to be used on the vaudeville stage, and that, apparently, few young authors consider it worth their while to test their capacity in this medium. "Frequently," he said, "a writer of ability but small experience can turn out one good act, sometimes even two, but after that I have learned to expect a slump. Now, if he would study the technique of a playlet and expend the energy on its construction that he spreads over three or four acts, the chances are that he would produce something worth while, and, instead of the disheartening experience of frequent rejections, he might develop comfortably into something bigger."

The Usher said Amen to these sentiments.

♠

Speaking of young playwrights, Charles Hawtrey has been telling his fellow countrymen in England how many trials an actor manager has in the plays submitted to him. Naturally he looks for lighter qualities, but most of the humor he finds is unintentional. A young man approached him with a "modern comedy in a serious vein, intensely emotional." In one of the early scenes Mr. Hero, expecting his lady, broke out: "Hist! methinks I hear the frou-frou of her dress."

But does the English tyro excel the American, referred to by Mr. Belasco as the U. and O. D.? One "thriller" sent in recently to a New York play broker contained a quiet curtain, two murders, and a vitriol throwing.

Mr. Hawtrey says that he reads all plays submitted to him, which may be good news for American amateurs, who have been deserted so savagely by Mr. Belasco, and who have had only Mrs. De Mille to depend on. It will mean only a little extra postage for them to pay and they will have the delightful suspense of having their waits for rejection lengthened out by a couple of weeks at least.

Mr. Hawtrey declares that he finds only 5 per cent. of submitted plays worthy of consideration, and only 1 per cent. worth the risk of production. If these are the English percentages, our cousins must have it on us by a large margin. Wasn't it Mr. Price who once asserted that out of two thousand amateur plays read by him he hadn't found any fit to produce?

♠

A wireless message from London to the New York *Times* on July 3 gravely announced "Marc Klaw purposes to spend Independence Day in going to the birthplace of George Washington with some friends." Mr. Klaw is a most energetic hustler, but even he must have let out a few links to get from London to Virginia in a day. Possibly the dispatch referred to the English home of Washington's ancestors.

THE USHER.

MARIE ASHTON.

HELEN BURTON.

EDNA HUNTER.

JULIA HAY.

FOUR LEADING LADIES FOR "OFFICER 666"

WHY STOCK COMPANIES PROSPER

INTERVIEW WITH CORSE PAYTON

[Nobody is better able to talk on the subject of stock companies than the picturesque actor-manager, Corse Payton, and THE MIRROR *feels itself fortunate in presenting to its readers his views on this important and growing branch of theatricals.*—ED.]

THE approach to Corse Payton was unfortunate, for which a too hasty glance at the half-turned face of the actor-manager was chiefly responsible. That, or the uncertain shadows of the period between sunset and the switching on of the electric lights in the lobby of the West End Theatre may have been to blame. More likely it was a combination of the two that led the interviewer to stop Mr. Payton as he passed from the theatre into the lobby, on the assumption that some subordinate house dignitary was being addressed. For the fraction of a moment a look of surprise shone from Mr. Payton's penetrating eyes—surprise that anyone should fail to recognize him under any conditions, no doubt; then he good-naturedly admitted to being the manager, also Corse Payton, and as for an interview, "Why, come right inside; it's the coolest place in town," he said, accompanying the stock phrase of stock houses with a meaning little smile, for it happened to be one of those early Summer nights when all variations of the word cool should have been tabooed. He led the way to a secluded spot in the theatre, where, in truth, it was a little less warm, and, coming straight to the point, inquired, "Now, what do you want to know?"

"The stock situation, the reason for the increasing number of companies in all parts of the country, and what you have most to thank for your success," was the reply. Mr. Payton glanced at his watch; he was playing in The Commuters that week, and just half an hour was allowed for the interview. "During the twenty years that I have been in stock," he began, "I have learned to place great value on the personal element. It seems to me to be so important that I am almost ready to name it first among the requirements of an organization that is going to win and hold popularity, granting, of course, that the actors are competent and judgment is shown in the selection of plays.

"Let me illustrate what I mean. Suppose two companies settle in the same neighborhood. Suppose one has a trifle the advantage in plays to be presented, and with the best intentions frequently changes actors that performances may be improved. Suppose the other, whose salary list may be smaller and whose plays may be less expensive, retains the same players week after week. Which will be the most prosperous at the end of two months and which will be welcomed back the next season?" Mr. Payton supplied an emphatic answer to his own question: "The one that keeps the original company, every time."

A few early comers were entering the theatre now, and with a truly theatrical sweep of his arm Mr. Payton indicated the arrivals. "The theatre will be full, even this hot night, wait and see, and do you suppose they all live in this neighborhood? Not a bit of it. The chances are that most of these people you see coming in now are from out of town. I have noticed that the farther any one has to go the more apt he is to be on time. Week after week we draw from Brooklyn, from Newark and the Oranges in New Jersey, and from New York State towns thirty miles and more distant. That is what it means to have a personal following.

"Go and take a look at the play to-night and you will notice the value of having actors that 'stand in' with the audience. The first appearance of each one will be greeted with 'a hand,' because out there in the seats are theatre fans, first cousins to baseball fans, and they like to root for their favorites just as baseball fans want to get up and shout for the home team. There you have the personal element in stock. Each year that a company remains intact adds just so much to its strength, and I believe it is an exceptional piece of good fortune that four of the people still on my list have been with me for periods ranging from

CORSE PAYTON
Actor-Manager of Picturesque Personality

twelve to eighteen years. They are Charlotte Wade Daniel, William A. Mortimer, Joseph W. Girard, and Grace Fox. Each one of them has a following that might be reckoned in cash."

The mention of cash evidently started Mr. Payton on another optimistic line of thought, for right at this point he announced—perhaps to show that he is not given to impracticable theorizing—that he is the first man to make Summer stock pay at the West End and that he is going to build a theatre on 125th Street, where a stock company will be installed the year round. "I came here this Summer to test the neighborhood," he went on, "to see if it really wanted stock, and I am convinced that it does. My new theatre will be only a few doors from the West End, and unless the builders decide to quit work it will be completed during the early part of next year."

Quite obviously, Mr. Payton takes a pardonable pride in his own accomplishments; he is not averse to recalling previous successes, and appears to retain a warm affection for cities in which he holds the stock record. He referred with particular pleasure to a Summer season at Court Square Theatre, Springfield, Mass., where, to use his own words, "the theatre wasn't big enough to seat the crowds that wanted to see us, and I understand it is a rather discriminating city, too." But the aggressive ego in Mr. Payton has not strangled a healthy interest in the doings of his contemporaries in the stock field. "Stock has been my game for so long that my vision may have become a trifle one-sided," he said, when the apparently increasing vogue of stock companies was mentioned; "but you are welcome to my opinion. In the next few years these companies are going to increase in number, and I'll tell you why.

"In the first place, there are not enough traveling companies to fill the theatres; in the second, a discouragingly large number of the companies on the road haven't made expenses during the last few seasons, and, in the third place, plays are being released for stock so that they are available almost as soon as road companies are formed. You know as well as I do that there has been a lot of talk about bad business on the road and there is no good reason to suppose that it will be one bit better this year than last. Some people blame motion pictures, but personally I don't think that is the answer. No more is poor patronage to be accounted for by a scarcity of money. It is a plain case of indifference existing in a cautious public.

"A play makes a reputation in New York; promptly three or four companies are sent on the road, and more likely than not they contain players entirely unknown in the territory visited. In the advertising and press notices much stress is placed on the fact that the play lasted ten months or a year on Broadway, and little is said about the cast. Some of these road companies are below a satisfactory standard, and theatregoers are not easily hoodwinked these days. After they have been enticed into spending money to see two or three poor performances, the chances are that a large percentage of them will remain at home until the name of a prominent actor assures good entertainment. Here again is where the personal element figures to the advantage of a resident stock company, or even a traveling organization that has become well known in a certain territory. A traveling company sent from New York to tour the West necessarily depends on the name of the play to draw business. That is the single appeal. A stock company can use the play's reputation to equal advantage, and it has the great asset of being able to present actors well liked by their particular public. When the management announces 'Miss So-and-So, the popular leading woman, etc.,' the wary patron feels that he is not taking much of a risk. Whatever he thinks of the play, he knows that he is going to enjoy the player.

"Right now, plays are being released for stock sooner than has been the custom, and I have not heard any complaints about receipts. There seems to be more money in releasing a play than in sending it on the road. Never before have so many prominent actors appeared in stock, for at least a part of the year, and certainly there is an increasing tendency to look to these aggregations for tryouts of new pieces.

"I like that, I like to get hold of a brand new play and see what there is in it; I——" Mr. Payton stopped abruptly, snatched a watch from his vest pocket, glanced at the hands, and without waiting to finish the sentence started for the entrance to the dressing-rooms. The last remark from a disappearing figure was: "Whatever you put in or leave out, don't say I am going to close."

LYNDE DENIG.

DRAMATIST JAMES W. MORRISSEY.

James W. Morrissey has written a musical comedy, Patti's Palmy Days, for vaudeville. It is dramatized from one of his stories, and treats of an event in the life of Adelina Patti. The prima donna who impersonates Patti must be a coloratura soprano, possessing a voice akin to Patti's in her youth, and she must have a thorough knowledge of the Patti repertoire.

When Mr. Morrissey was asked if he expected many young women to apply for the position, he replied: "Yes, at least a thousand. Mr. Belasco had some five hundred young men call on him, when he sent out to the dramatic highways. Women are more ambitious in this connection, and I expect at least that number at our studios in the Metropolitan Opera House, where George Sweet and I will make the selection."

The principal parts are those of Adelina Patti and James W. Morrissey.

ANOTHER THEATRE FOR JOHN CORT.

Announcement is made that John Cort has purchased from Lawrence Minot a plot in Park Square, Boston, on which to erect a theatre to seat 1,600 persons. It will resemble in structure the Cort Theatre, now in the course of construction in Forty-eighth Street, this city. Contracts call for this house to be completed not later than the first of January. Mr. Cort plans to open his Boston playhouse with John Philip Sousa's new opera, The Glassblowers, which will be produced here in October.

THE ENGLISH STAGE IN INDIA AND THE FAR EAST

WHAT TO KNOW BEFORE TOURING THE ORIENT

[This is the second of a series of articles by Albert Goldie regarding theatrical conditions in the Far East and the Antipodes. It will prove specially interesting to theatrical readers in view of the recent remarks by Henry Savage and T. Daniel Frawley on a similar subject.—ED.]

THE American manager and actor seeking relief from the strenuousness and cold-bloodedness of theatrical life in this country will find the Orient refreshingly luxurious and charming—it is, indeed, the most agreeable change that the world can provide. But from the business side it has to be approached with the greatest care, and, however experienced you may be in theatrical affairs in the United States, you must prepare to submit to the guidance of those who are thoroughly acquainted with this field before venturing into it. As mentioned in my last article, I contributed a review of theatrical conditions in the Orient to THE DRAMATIC MIRROR just eight years ago, and in response to my optimistic prophesies several correspondents wrote gravely doubting the prospect. Since then, however, I have had most pleasurable and profitable experiences of these countries, and managed the tour of a comedy company organized by an American actor, which resulted in splendid financial success. Naturally, therefore, I feel that I have upheld my standpoint in the most practical manner.

DULCIE DEEMER (MRS. ALBERT GOLDIE)
While Touring the Orient

To succeed in the Orient it is absolutely vital that the following rules should be strictly observed. Failure to adopt any one of them may lead to catastrophe, while careful adherence to them all, aided by ordinary luck, should furnish a tour full of interest, pleasure, and profit.

The tour must be carefully booked so that each center will be visited at the right time of the year, and so that the connections may be made without much loss of time. Mr. Maurice Bandmann, who controls several of the leading theatres in India, has been making all-the-year-round tours, and has proved that profitable business is possible in the hot season as well as the cold, but an independent manager would be wise to keep strictly to the "seasons." This means opening at Colombo about the beginning of October and getting into India for the remainder of that month, November, December, and January, then Burmah and the Straits Settlements, en route to China, which should be reached for February and March. Manila and Japan might follow if circumstances are favorable or satisfactory guarantees can be arranged.

The steamship connections for the entire tour, which generally lasts from six to eight months, should be settled upon and passages booked before starting out. The management of the transportation arrangements, so that they will coincide with the dates, is perhaps the trickiest part of an Oriental tour, where distances are great and steamers comparatively few. No manager can afford to leave anything to chance in this direction.

The only attractions likely to succeed in the Orient are comedies, farces, and musical farces. Musical comedy and drama is well done by Mr. Bandmann, who secures all the latest of George Edwardes's pieces, and produces most of the London and New York dramatic successes.

A visiting company must have a repertoire of at least eight good pieces, and must have them nearly all ready for production before commencing the tour. Nothing causes such a bad impression upon the public there as an appearance of unreadiness, and nothing is more trying upon the nerves and good temper of the company as continual rehearsing in those climates.

The publicity work connected with the tour must be dignified, and nothing more promised than can be fulfilled. Cheap-jack methods are fatal.

The company must be selected with an eye to the moral fiber of its members, as well as to their theatrical talents. While the Europeans do not look for a bunch of saints, they will certainly not stand for the other extreme, and intemperance is to be strongly guarded against. The Broughs are quoted to this day as the ideal of touring companies, as their company were all fitted to mix in good society. Their tours were very successful, artistically and financially, but their social qualities had much to do with their success.

No centers should be played beyond their limits. To leave each town with its appetite unappeased means to assure a very successful return tour.

No more than fourteen people should be traveled, and among them there should be several who can sing and dance as well as act, since musical interpolations, in comedies or farces that will permit of them, are always warmly received.

As most of the business is done through the local booking offices, it is advisable to place the box-plan with the most reputable firm in each town, and to pay them commission, which ranges from 2½ to 5 per cent. These firms have a big local following, and often on their recommendation alone a resident will secure seats for the entire season. I would recommend the Apothecaries Company, Colombo; Soundy's, Bombay; T. E. Bevan & Co., Calcutta; Misquith's, Rangoon, and Moutrie & Co. for Singapore and China. These firms sometimes arrange for guarantees.

Now for a few particulars of the towns to be played, the respective length of seasons and the probable takings, providing always that the company can make good: Colombo, one week, $3,000 to $3,500; Bombay, three weeks, average $3,000 per week; Madras, three to six nights, average $500 per night; Calcutta, four to five weeks, average $3,000 per week; Rangoon, one week, $3,500; Singapore, one week, $3,000; Hongkong, three weeks, average $3,000 per week; Shanghai, four weeks, average $3,500 per week; Manila, four weeks, average from $3,000 to $4,000 per week, and possibly more. These are the principal towns. A number of one, two or three-night stands can be played, such as Poona, Allahabad, Lucknow, Cawnpore, Agra, and Secunderabad, in India, and Penang, in the Straits. In China money has been made by securing guarantees at Tien-Tsin and one or two other outside centers, while Japan might be made to be worth a visit.

The above figures are based on actual experience. They are not record results, and can be equaled by the right kind of company and a carefully organized tour. I have known $1,500 and more to be taken per night in parts of the Orient, and I have seen the box office temperature fall to $50, so it is very variable, but the averages which I have given should be maintained, and on the whole tour will show a substantial profit, as the local expenses are not very high. Considering all the circumstances, and particularly the trouble and expense of organization, I would not recommend the Orient "on its own," but as a preliminary to a tour of Australasia I regard it as excellent breaking-in ground, for a piece that goes well in the East is almost certain to succeed in the Antipodes. The tastes of American audiences are no indication whatever to those of Australasia, but the tastes of the English population in the Orient are, and as the Antipodes are nowadays mighty well worth winning (a fact that those who read my last article will readily realize), I can strongly recommend the Far East as a connecting link with the Sunny South.

ALBERT GOLDIE.

DRIFTING.

I wonder if you have forgotten,
  Since winning your fame and your gold,
The days of our dreaming together,
  How we laughed and struggled of old,
And drifted from Maine to Texas
  In days of the one-night stand—
From streets of the great white city
  To the palms in a dear South land.
Over the desert and mountains,
  To song of the humming rails,
As careless and happy as children
  We followed the wanderer's trails.
Though utterly poor and contented,
  We dreamed of our love and our art—
When I was a youthful leading man
  And you were the girl of my heart.

That long-ago golden springtime,
  In garden of green by the sea,
We idled away all the hours
  When your love you first gave to me.
Last Summer I fled from the city
  To wander again to the West—
Through sky of old gold and rare purple
  The lazy sun sank to its rest
Behind the black range of those mountains—
  You know how they lift to the sky—
Alone, I watched from our garden
  The boats drifting dreamily by.
The voice of the waves was whispering
  As of old to the long gray shore,
While echoes of songs half forgotten
  Rang low in my heart once more.

But now, my dear, you are famous,
  The pet and the toast of Broadway—
They say there is no returning
  To the gardens of yesterday.
We both are far wiser and sadder,
  And richer in coin of the realm,
Yet somehow, I'd like to go drifting,
  If love were again at the helm.

W. E. WILKES.

MRS. H. C. DE MILLE, CHAMPION OF THE NEW DRAMATIST

[New, or would-be new, playwrights, so much dreaded by players, producers, and agents, have no terrors for Mrs. H. C. De Mille. She delights in being known as their friend, and has the reputation of having discovered and guided to success more of them, perhaps, than any other person of the present day. The following interview with her by Mr. Parsons gives us a more intimate knowledge of this notable woman and her opinions on playwriting and the kind of plays that appeal to her.—ED.]

BEFORE Mrs. H. C. De Mille speaks her appearance prepares one for the sort of things she will say. Her bearing has the calm and the poise of the woman who has gathered her convictions from experience—and a successful experience at that. She belongs to that group of latter-day women who have made for themselves a place in the world of art that entitles them to a vote in the politics of that world. You can tell these women from the mere *dilletante* by a certain expression in their eyes. They have the look that comes from surveying wide fields of thought. Perhaps the seers of old had that look. They ought to have had.

In her way, Mrs. De Mille is somewhat of a seer herself. She has had a difficult task pioneering in a field which had never before been systematically cultivated. This is how it came about.

"When I decided to become a play broker," explained Mrs. De Mille, "so many predecessors had established themselves that it became imperative for me to specialize in some branch to which the others had paid little or no attention. Thus, impressed by the necessity of finding for myself a niche of sufficient size, yet not already occupied, I finally made up my mind to constitute myself the champion of the New Dramatist—and especially of the woman dramatist.

"Most managers believe that no woman can write a great play, and for proof they assert that no woman has written one. I wonder!

"The fact that something never has been done cannot be presented as conclusive evidence that it never will be done. Conditions change all the time and the impossibility of yesterday is the achievement of to-day. To-day we are delighted that California has female suffrage. To-morrow we shall look back with wonder on the dark ages when women did not vote!

"This is the woman's age. I think it has come to stay. Every relation between the sexes has changed, because woman has changed. Hereafter, no woman is going to be married without feeling that she is getting as much as she gives. That may sound like a crude statement of the matter, but it expresses pretty clearly what I mean.

"Woman's equality with man need engender no sense of rivalry. The fact that the universe needs woman just as much as it needs man proves that she is entitled to exactly the same recognition. This theme—woman's intrinsic equality—lies very close to my heart, consequently any play dealing with any phase of this subject makes a special appeal to me. I am indifferent as to the angle from which the author attacks this problem, as long as he states it convincingly. He may write a farce, a light comedy, a melodrama, a romance, a serious drama or a tragedy—if he has something vital to offer he will find me a more than willing listener. Because I am thoroughly aroused to the vast and perhaps incalculable effects of this movement I am anxious to make my contribution to it through the stage, because the stage gets the proposition to the masses. In the present condition of society, with its widespread habit of theatregoing, one can scarcely overrate the value of the playhouse as means of propaganda. To my way of thinking—possibly because I have been more actively connected with the theatre than with any other branch of industry—it is the most valuable medium for telling the world what you are thinking about. I should like my efforts as a play broker to result in placing some worthy discussion of this theme before the public."

Probably this definite aim in life has been largely responsible for the habitual expression in Mrs. De Mille's face, for there is nothing like a set purpose to give poise of character.

"Now, it has been my experience," continued Mrs. De Mille, "that the young writer is the one to try the ice. Older men, who have already done their exploring, are apt to feel that the rest of the earth is more or less barren—dramatically speaking. Frequently, they have tried these very themes without success, either because of their own disability or because the world was not ready for them. New writers, armed with ignorance or with adventurous spirits, are more ready to make a dash into what appears to be inaccessible dramatic territory. Their enthusiasm often serves them better on such errands than would the precaution that they lack."

MRS. H. C. DE MILLE

Here is a woman who appreciates and admires the spirit of ebullient youth; another trait of the radical. Was it only a coincidence that her office is filled with flowers? Perhaps the great bunches of mountain laurel in the enormous vases on her desk and the growing ferns and the rubber trees about the room merely signify her love for the beautiful, but at the same time they are not inappropriate symbols of the person who sympathizes with all that is growing.

"Lest you should think me too biased or too short-sighted to see the manifest faults of the youthful playwright," Mrs. De Mille remarked, "I want to add that he cannot afford to disregard the rules of the game. It takes a youngster to evolve new ideas—and let me tell you that some of those submitted to me have been the most startling imaginable—but it is usually the youngster without technique. That is exactly where I come in. I can keep him in bounds by asking questions—questions that sometimes he cannot answer. Whether he can or not they give him something to think about, and from his thoughts come gradually the knowledge which he needs in his plays." This is the familiar old attitude of "guide, philosopher, and friend," a title which any one may be proud to aspire to.

"The perfect combination," added Mrs. De Mille meditatively, "would be the enthusiasm of the youngster with the experience of the older writer. In France that scheme is really put into operation. A young man, unknown to fame and untried in the dramatic art, takes his play to an author of some standing, and, providing there is anything in the play, the older man will overhaul it and see that it gets a hearing. Incidentally, the instructor gets most of the money and nearly all the glory, while the acolyte considers himself well repaid by the experience."

It was suggested that sometimes the younger writer was not contented with his smaller share of fame and cash.

"Yes," agreed Mrs. De Mille. "Sometimes he is justified in his discontent, and sometimes he is not. What the young author may expect depends entirely on the play. He may be sure that his agent will make the most advantageous terms possible, because it is profitable for the agent. But no agent will demand more than his experience assures him the play is worth, because that would discredit him with the manager. Furthermore, no agent will attempt to handle a play which seems to him to have no value, because that again would reflect on his ability. When I tell a prominent manager that I have a play worth his attention he promptly accords it a hearing, because he knows what I have already done for him. It would be most unwise to take up any manager's time at the risk of losing his confidence.

"A short while ago an authoress brought to me a play which I offered at once to submit to a particular manager, on condition that she did not make exorbitant demands. She thought that 10 per cent. royalties and a thousand dollars down would be moderate. Now, unknown authors are lucky to get 5, and frequently start at 3 per cent. Moreover, this authoress desired that her drama be produced immediately. A new author cannot dictate!

"A popular success, recently produced, had been accepted two years before it saw the light. Not because other plays pre-empted the manager's attention, but because he knew it was in no condition to face the public. So the author worked, steadily and uncomplainingly, for those two years. Result, a huge success.

"One form of drama whose day is surely coming," continued Mrs. De Mille, "is the one-act play. Many dramatic ideas do not supply material for three acts, but these have heretofore been forbidden presentation, unless padded out to the conventional length. Nine times out of ten that accounts for our failures. A reason for the apparent unpopularity of the one-act play is that it has been used to bolster up a failure. A good short play hardly compensates an audience for sitting through a tiresome long play that happens to be on the same bill.

"I do not think it would be wise to depend on a series of one-act plays for an evening's entertainment. The constant change of characters gives a hop, skip, and jump effect that destroys the concentrated interest needed for real enjoyment. Moreover, to be of value, a one-act play must present a striking story or a striking characterization, and three or four of these in one evening would be too intense. What we need most of all is the masterful play discussing an up-to-date question in a convincing manner."

So, if you are young—man or woman—and simply bursting with epoch-making ideas which are crying for dramatic expression take them to Mrs. De Mille and get an expert opinion on them. She will tell you whether to give them a tonic or a tombstone.

CHAUNCEY L. PARSONS.

COMEDY WITH ANATOMICAL TITLE.

Klaw and Erlanger will present, at the Knickerbocker Theatre in October, a new musical comedy, Her Left Shoulder, adapted from the French farce, Villa Primrose, by Georgee Berr and Marcel Guillemand; book and lyrics by C. M. S. McLellan, and music by Ivan Caryll. It will be staged by Julian Mitchell and Herbert Gresham, rehearsals beginning Aug. 5. The following players have already been engaged: Frank McIntyre, Wallace McCutcheon, Frank Doane, George A. Beane, Mabel Weeks, Grace Edmunds, Octavia Brooke, and Helen Raymond. The company will number more than one hundred.

THE MATINEE GIRL

WISTARIA LODGE, Mrs. Virginia Harned Sothern's home between Harrison and Rye, N. Y., wore an all-night smile for the neighbors who motored from Mamaroneck and the guests who came by train or automobile from New York on June 29.

The lawn was brightened by drooping ribbons of electric lights. Tables set in the form of an L beneath a century-old tree, whose thick branches formed a natural umbrella, defying the raindrops that fell occasionally from some scurrying cloud, told of pleasures to come, while "bunny hug" music from the barn called the visitors to immediate joys.

Margaret Gordon, in honor of whose home-coming the party was given, came across the lawn to

HARRY CORSON CLARKE AND MARGARET DALE OWEN

En Route to Australia on S. S. Makura

receive the guests and lead them to the building that had been scoured and decorated and sunned and aired to such extent that its owner had to pinch himself to recall that mere horses had ever there abode. Magnolias backed by giant leaves hung from the rafters. Tree boughs and vines lent greenness to the roof and ribbons of electric light made it light as day.

Mrs. Sothern, looking lovelier than ever she did as Iris, wore a corn-colored silk frock, trimmed with rosebuds, and was jealously attended by Beau, a bull terrier that snapped at the ankles of the men daring enough to dance with his idol. It was only after a long conference with Fritz Williams and a waltz with Mrs. Sothern, which he terminated by a gentle snap at her hand, that Beau retired to a corner to sulkily think it over.

Ethel Barrymore came from her home at Mamaroneck to learn the turkey trot and turned its grotesqueness into grace. Julia Dean cast away all the sorrows of being "Bought and Paid For" and danced joyously until morning. Marion Abbott and Jane Gordon, Jane Floyd and Louise Drew, John Hazzard, and the three Williams, Courtenay and Devereaux and Harrigan, and Harry Rainey, flung care out of the barn windows. John Hazzard christened Fritz Williams "the Silver King" because of his iron gray hair, and inquired his age, to which Mr. Williams responded, while whirling his partner around the barn in four strides, that a man is only as old as his legs. William Elliott escorted his mother-in-law, Mrs. David Belasco, from the city, and they left while festivity was still young for their drive.

Miss Barrymore's serenely beautiful face was overspread by amazement once as she arose suddenly from a chair by the window. Some one had left a cigarette there while he returned to the dance.

"It's out," her partner comforted her.

"Yes," retorted Miss Barrymore, "I put it out."

Not because of this, but for reasons connected with servant strikes in the neighborhood, Miss Barrymore postponed the clambake she was to have given the same guests at her home in Mamaroneck next day. Besides, the gray of morning was stealing in at the windows and the electric lights had become superfluous when the last note of the orchestra ended. Mrs. Sothern ordered to bed her guests that were to fill Wistaria Lodge. Miss Barrymore motored to her home with Fritz Williams and Mrs. Williams (Katherine Florence), and Frank Mahler took a carriage load of guests to his hospitable home at Mamaroneck for rest.

A few remnants, mere men, slept on bunks in the barn of Wistaria Lodge. And everybody wished Mrs. Sothern would give more parties.

Violet Rand and Eleanor Moretti passed each other on the Atlantic, Miss Rand returning to America after her London engagement in The Easiest Way, her sister going to Europe for a vacation after her season in As a Man Thinks.

The snapshots reproduced on this page show that pair of wilful wanderers, Harry Corson Clarke and his wife, Margaret Dale Owen, on their way to Australia. Both look happy, for both are reading THE DRAMATIC MIRROR.

An instance of Maude Adams's proverbial kindliness, particularly to children, occurred in a California town. By chance she overheard two women talking of a child who had been making delighted plans for six months to see the three chicks when they came to town with Chantecler. Two days before the child had become seriously ill and was taken to a hospital. Miss Adams asked the child's name and dispatched the three chicks in costume to the hospital, telling them to stay as long as the hospital authorities would permit, and asked them to be as entertaining as possible to the little invalid.

Wilton Lackaye listened with an ominous tightening of his labial muscles to the boastful announcement that the speaker always rose at four o'clock. His comment was: "The man who gets up at four o'clock in the morning needs watching."

Ned Ellis, Arthur Houghton, Denny Malley, and Joe Brennan, four doughty bachelor actors, are touring Europe together. Agreeing that they did not want to discuss shop, the quartette clasped hands a la The Three Guardsmen, and before sailing entered into a pact that they would represent themselves as salesmen from a Broadway department store. Mr. Ellis chose as his specialty ladies' underwear. Mr. Malley agreed to talk fascinatingly about hosiery. Mr. Houghton and Mr. Brennan enlisted in the corset line. All went well until at the West Indies some members of the Pomander Walk company came aboard, saluted them in fraternal terms, tore the veil of pretense from their wicked countenances, and revealed them to all on board the English steamship as actors. Whereupon silly questions began and matinee idol worship flourished until they reached London.

Virginia Kline accompanied Mary Shaw to Miss Shaw's cottage at Lake Winnipesaukee last week, and will be her guest while writing lyrics for a proposed musical comedy.

An Indianapolis critic overheard, while smoking his pipe of rest on the veranda of his house, this conversation from the lawn:

"Do you know that Charlie Jones's father is a awful bad man?" asked the son of the man next door. "He got arrested once, and he drinks. Maw says he drinks all the time."

"Pooh!" responded the young hopeful of the listening parent, "that's nothin'. My father's a dramatic critic."

They've crowned Harry Woodruff King of 'Sconset. The news of his alarming illness, for which it was feared there would be fatal termination, saddened many faces and hushed the merriment on many tongues along the Rialto. Especially acute was this feeling among the Summer citizens of 'Sconset.

At Siasconset, in the actors' colony, he bears the nickname "The Golden Boy."

One of its Summer citizens told at the time of this alarming rumor of his exceeding democracy. While he entertained daily at his Japanese house, where the living room, kitchen, and piazza were upstairs and the bedrooms on the ground floor, he had an invariable custom of giving one large party a year. To these parties every citi-

THE FLITTING CLARKES

Enjoying Life in the South Sea Islands

zen of Siasconset was bidden. The manicurist came from the hotel and the village vender of fruit was there. To them the host was a degree more hospitable than to his more fortunate guests. For fifteen Summers he has appeared at the Nantucket Island town seeking rest and scattering cheerfulness.

"He was like a sunbeam. If Harry Woodruff passes on, all 'Sconset agrees that it will never see his like again," a cottager of the colony told me. "Everybody adored him. He was especially a favorite among the elder women and the children. He loved children. I asked him once why he did not marry. He answered that a bachelor's habits and the Japanese servants that waited upon him in his quaint house might not please her. 'You mean that a wife would be a nuisance,' I said. 'Well, yes,' he laughed back."

Alice Fischer is paying a visit to her old home in Indiana, after which she will join her husband, William Harcourt, at Gloucester, Mass.

Edwin Holt's daughter, Vivian, who has been seen in several stage productions, among them Edith Ellis's Mary and John, is developing her gifts as a coloratura soprano. Any Sunday morning one may see her on the way from the Holt home at Elmhurst, Long Island, to the Flushing Methodist Church, where she sings in the choir. Concert work occupies many of her evenings.

Marion Abbott, who played the Guinea Hen in Chantecler, having secret yearnings for the farm on Long Island, goes every day to look at a farmhouse near Mrs. Virginia Harned Sothern's "Wistaria Lodge," where she is paying a fortnight's visit. Sitting on the back porch, she makes myriad figures on a writing pad, and as she thrusts it into her pocket remarks: "With two good seasons I think I can do it." From which we must infer that we may soon again address her as "Farmer Abbott," this time at Harrison, N. Y., instead of Northport, L. I.

THE MATINEE GIRL.

PERSONAL

CARTER.—With her new comedy, Whom Does Helen Belong To? several months distant, Mrs. Leslie Carter spins away the Summer hours in her seventy horsepower touring car. The big machine has attracted a great deal of attention in New Rochelle and elsewhere. Production of the new comedy chosen for Mrs. Carter will probably be made about Oct. 1.

DIXEY.—When Cohan and Harris announced that they were going to try out Room 44, in Atlantic City this week, they told the people of Atlantic City that it was going to be funny. As a guarantee they said that they had engaged Henry E. Dixey for the leading part. That is how he is rated. After the trial performances are over this week, Mr. Dixey will spend at least part of the time in his New York apartment. His wife, Marie Nordstrom, is kept in the city by the remarkable run of Bought and Paid For.

GOLDIE.—Under the stage name of Duicie Deamer, Mrs. Albert Goldie has acquired considerable reputation as an actress throughout the Orient and Australasia. She is also well known in that part of the world for her writings.

WILLIAMS.—Percy G. Williams formally turned over his theatre properties in this city to B. F. Keith for a consideration of five million dollars. Three-quarters of the sum was paid in bonds and the rest in checks. Having stowed these safely away in bank, Mr. Williams retired to Islip, N. Y., to reflect upon the possibilities of the theatre manager.

PERKINS.—Walter E. Perkins is in town again after a long season in stock and special engagements. He says that, while the times may not be all that they might be, better days are on the way.

KLEIN.—Charles Klein was invited to attend a meeting of the English Dramatists' Club on June 3, when a plan was discussed for the affiliation of that club with the Society of American Dramatists of which Mr. Klein is secretary.

BLACK.—Nettie Black has been engaged by William Harris, Sr., for a leading part in Clifton Crawford's new opera, book by Rennold Wolf and Channing Pollock, music by August Barrett and Clifton Crawford. Miss Black is well known to Broadway, having played three seasons at the Casino, in Marcelle, with Eddie Foy, and in The Lottery Man.

STAHL.—Colonel E. C. Stahl, father of Rose Stahl, was suddenly stricken with blindness while witnessing a performance at a Trenton, N. J., theatre on July 4. It is feared that his sight may never be restored.

HENRY E. DIXEY

DARCY AND WOLFORD BRANCH OUT.

Arnold Wolford, of the firm of Darcy and Wolford, will sail from San Francisco Aug. 3 for Sydney, Australia, where he will establish a play brokerage agency to be affiliated with the New York concern. Mr. Wolford left New York on Monday. He does not expect to return to this country until the Australian office has been firmly established.

DATES FOR WOODS'S PRODUCTIONS.

A. H. Woods will produce Tantalizing Tommy, at the Chicago Opera House on Aug. 30, with Elizabeth Brice and George Anderson in the leading roles and Harry Clark as comedian. Dustin Farnum will begin rehearsals of The Littlest Rebel on Aug. 1 and open at McVicker's Theatre in Chicago, Aug. 17. William Farnum will open with another company in The Littlest Rebel at the Grand Opera House, New York, Sept. 2. On the same date the Julian Eltinge Forty-second Street Theatre will open with Within the Law. The Woman Hater's Club will be given first in Boston in the early Fall, with Dolly Castle, the European singer, in an important part.

JANE COWL STUDIES POLICE METHODS.

To become thoroughly acquainted with the third degree as it is worked in other countries, Jane Cowl is making some first hand observations in England and France. She intends to use them in the study of the girl thief character which she will play in Within the Law, Bayard Veiller's police play, to open at the Eltinge Forty-second Street Theatre on Sept. 2. Both Inspector Forest, of Scotland Yard, and Inspector Lepine, of the Paris police, have shown her their methods of securing confessions from suspected criminals, and have assisted her in other ways to study police methods. Inspector Lepine, writes Miss Cowl, even allowed her to be present at the "sweating" of an Apache, who had been tricked into believing that his sweetheart had betrayed him and his gang. The criminal gave in and talked freely. This was a scene very similar to one in Within the Law.

WESTERN VOCALIST DISCOURAGED.

Gertrude Van Dyck, of Boise, Idaho, came to New York a few weeks ago and strove to secure an engagement to sing on the stage. Failing in this laudable ambition, she adopted radical measures to attract attention. Dressed in cowboy style and mounted on a calico pony, she dawned upon the bewildered crowds in Times Square one evening last week and sang several songs to much applause. A few thousands of citizens enjoyed the novel recital until a hard-hearted policeman broke it all up and led Miss Van Dyck to the station house. Charged with disorderly conduct, she explained her vain efforts to secure a theatrical engagement and said that she had been advised to do something calculated to arouse public interest. The magistrate discharged the songstress, after admonishing her not to repeat the performance.

CATHRINE COUNTISS'S SUMMER SEASON.

Cathrine Countiss has organized a strong company for her Summer starring engagement at the Heilig Theatre, Portland, Ore., where she opens July 14 in The Thief. Miss Countiss formerly enjoyed much popularity in Portland and, as she is to be its only dramatic attraction this Summer, there is keen interest and an unprecedented advance sale. Her leading man, Sydney Ayres, is a prominent Pacific Coast stock star and Portland favorite. The company also includes Robert Lawler, Henry Hall, Georgie Woodthorpe, Roy Clements, John C. Livingstone, Claire Sinclaire, Charles R. Schad, Frank Burke, Edward Wilbur, Myrtle Langford, Marie Forman, Juno Alquest, and Ruth Ormsby.

"THE MIRROR'S" THEATRICAL BIRTHDAYS

THE MIRROR invites readers to send in notices of their birthdays. They should reach THE MIRROR two weeks before publication. Include past and present engagements as well as date.

WALLACE EDDINGER

July 10.

ANNE SCHAEFER, with Louis James for three seasons, now with Vitagraph Motion Pictures.

PERCIVAL AYLMER, stage director of Murat Stock, Shubert Murat, Indianapolis, Ind.

MAUDE LILLIAN BERRI, statuesque prima donna, seen in vaudeville, and last season with Hanky Panky.

ARLINE BOLEY, major musical comedy attraction.

EVA DAVENPORT, whose wonderful song with the 'cello was so wonderfully done in Patience.

NED FINLEY, long associated with Wagenhals and Kemper, last seen in vaudeville in Blackmail.

LOUELLA SMITH, identified with eccentric roles.

DOROTHY TENNANT, now retired, but remembered for her work with John Drew, Grace George, and in The College Widow.

JENNIE WEATHERSBY, seen during the past season as Mother Sharin in The Million.

July 11.

HOWARD ESTABROOK, recently appearing in Within the Law.

HARRY KELLAR, the famous illusionist, who has retired from the stage.

LAURA NELSON HALL, last seen in London in The Easiest Way.

ANTRIM SHORT, the precocious youngster who appeared with Mrs. Fiske.

CLARA GREENWOOD, who appeared in the title-role in The White Squaw last season.

JOSEPH KILGOUR, who originated and still continues in the part of Jackson Ives in Ready Money, Cort Theatre, Chicago, Ill.

July 12.

DALLAS ANDERSON, now appearing in outdoor Shakespearean performances.

ERNEST BAXTER, seen here with Douglas Fairbanks.

CHARLES FISHER, who, on June 29, gave the one thousand and twenty-ninth performance of Blinky Lockwood in The Fortune Hunter.

BESSIE FISHER, who has appeared with the Savage and Cohan and Harris attractions.

HERSCHEL MAYALL, who succeeded Arthur Lewis as Father Roubier in The Garden of Allah.

DOROTHY TURNER, promising actress who should be heard from in the future.

July 13.

ARTHUR BELL, who appeared with William Hodge and has been engaged for the new La Salle, Chicago, production.

HILDA ANTONY, appearing at the Adelphi, London, in Autumn Manœuvres.

AUSTIN BARRETON, theatrical manager, dramatic critic, and journalist, in England.

ELLS DAGNALL, actor and stage director, was instrumental in introducing the Sicilian players to this country.

EDWARD LYNCH, happily recalled for his stock work in this and other cities.

DAWSON MILWARD, now in London at the Lyric Theatre, in The Five Frankforters.

MARGARET SAYERS, who appeared here with Otis Skinner, and was later seen in stock.

JOHN E. VEDRENNE, London theatre lessee and manager.

FANCHON WALLACE, who appeared for two seasons with Human Hearts.

MAGDA FOY, daughter of Pat Foy, seen recently in Solax pictures.

July 14.

HARRY CLAY BLANEY, actor, author, and manager.

LAURA BUTLER, who appeared in the original production of A Gentleman from Mississippi.

WALLACE EDDINGER, who has finally found a success in Officer 666.

PAUL GILMORE, who has played continuously for two years, now presenting The Havoc.

J. CHEEVER GOODWIN, one of the most prolific of American light opera and musical comedy librettists.

CHARLES A. MASON, German comedian, well known in musical comedy and burlesque.

JESSIE MILLWARD, who appeared in vaudeville during the past season.

NATHAN SALINGER, father of Tillie Salinger, who this day celebrates his eightieth birthday.

DOROTHY TENNANT

ADA LUDWIG, member of the Prospect Stock company, New York.

July 15.

JACK BARNES, lately seen in stock productions.

DR. LUDWIG FULDA, who has adapted many of Molière's plays for the German stage.

MASTER RAYMOND HACKETT, for two seasons with John Mason in As a Man Thinks.

ALFRED HERTZ, conductor at the Metropolitan Opera House.

BEATRICE LAMB, whose recent appearances have been all too few.

JOSEPH O'MARA, possessor of that rare combination of a cultivated sympathetic voice and unusual histrionic gifts.

MADAME SCHUMANN-HEINK, the popular contralto singer.

MARIE TEMPEST, who renounced musical productions to establish a reputation as a comedienne, now in London.

VIOLA TREE, who studied at Milan for the operatic stage.

WILLIAM WINTER, poet, author, and dean of American dramatic critics.

July 16.

EDWARD EARLE, now with The Quaker Girl, has also been with De Wolf Hopper and Ralph Herz.

WALTER BECK, who received his training with the Ben Greet Players, and appeared later in stock.

CHARLES R. BURROWS, who has radiated much humor in musical comedies.

GRACE FOX, who has been with Corse Payton for years.

MELVILLE G. ROSENOW, whose four years' stage experience has been turned to good account.

MALCOLM WILLIAMS, seen here with Walker Whiteside in The Typhoon.

SHEP CAMP, who will again play the title-role in The Traveling Salesman, this making his third season with the H. B. Harris attractions.

REVIEWS OF THE WEEK

METROPOLIS—"A GIRL IN PAWN."

Play in one act, by Cecil Spooner. Produced July 8 by Cecil Spooner Stock company.

Old Isaac ..... Hal Clarendon
Charley ..... Edwin Carewe
Happy Jack ..... Frederic Clayton
Mr. Bronson ..... Darrel Vinton
Mrs. Bronson ..... Retta Villers
Policeman ..... James J. Flanagan
Blinky Donnell ..... Kenneth Clarendon
Tops ..... Cecil Spooner

This is a play of life as it isn't, even in the Bronx. Let us hope Cecil Spooner doesn't put a new notion into some poor woman's head before the week is out, for she deserves to enjoy the coming vacation with a clear conscience, A Girl in Pawn notwithstanding. It merits a long vacation, too—a perpetual vacation.

Ask any pawnbroker what he thinks of this plot for a "realistic sensation drama," to quote from the programme. Old Isaac is a modern Shylock, craving his pound of flesh from a Mr. Bronson, who drove him and his wife and child into the street because they couldn't pay the rent. That happened when Isaac was young and ingenuous. He went to Mr. Bronson with a tale about Mrs. Bronson's behavior that caused the wealthy banker to show his own wife and child the door.

Now the mother was penniless, with a hungry baby in her arms, so she promptly went to Isaac's loan office and pawned the child, with the understanding that unless redeemed before the clock struck twelve on the night just sixteen years later, it was to become the property of Mr. Isaac. On the fatal night the Jew has Mr. Bronson on the hip. Tops, the child, loves Bronson, Jr., and Isaac loves Tops. "Marry me before midnight," he says, "and I will save the Bronsons and leave my fortune to you."

Tops has the good taste to dislike the bargain, but agrees for the sake of the man she loves. The clock begins to strike twelve, and in walks a woman in black, with pawn ticket No. 109. A few seconds later Tops appears in a wedding gown, only to hear the joyous news that she is to be redeemed, and scarcely has the clock stopped striking before Isaac is shot by Blinky Donnell, one of his disgruntled customers. The Bronsons are saved, so is Tops, and the curtain falls. More than half of the sketch is devoted to frank burlesque that gives Miss Spooner an opportunity to be amusing. As usual, she is clever.

The real feature of this week's double bill is Howard Lang's playing of Rip Van Winkle in the production that precedes the playlet. He gives a consistent, artistic and entirely commendable performance and succeeds remarkably well in bringing out the humor and appeal of the character. Actors in his support are adequate. After the performance on Saturday night the company will take a vacation until August 3.

The winning title for the play without a name, given two weeks ago, is The Same Old Story. Very true.

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Play in three acts, by Hugh Ford and Joseph Medill Patterson, from O. Henry's story. Produced July 1 by the Alcazar Stock company:

Silas Atwood ..... Edmond Love
Madame Ortiz ..... Adele Belgarde
Robert E. Lee Blythe ..... Bruce Howatson
Dr. Gregg ..... Charles Ruggles
Danny O'Day ..... Louis Bennison
Pedro ..... S. A. Burton
Jerry Keough ..... A. Burt Wesner
Frank Goodwin ..... Richard Bennett
Dick Merriman ..... Charles Gunn
Mrs. Mabel Conant ..... Mabel Morrison
Estaban ..... John Ellicott
Concepcion Y. Carrarra ..... Frederick Trowbridge
Henry J. Warfield ..... Harold C. Holland
Isabelle Warfield ..... Beth Taylor
Jose ..... Thomas Malion
Chief of Police ..... David Butler
Paquita ..... Dora Howe
Quixote Carrarra ..... Herman Friedman
Ferguson Hedges ..... George Berliner
A Letter Carrier ..... James Newman

SAN FRANCISCO (*Special*).—In the hands of Richard Bennett, Mabel Morrison, and other members of a capital company, this dramatic version of O. Henry's story was revealed for the first time at the Alcazar Theatre. Occupying a box at the opening performance was David Warfield. Friends of the authors and players filled the theatre and their verdict was favorable, although the general opinion is that the play needs to be altered and compressed if it is to survive. The most noticeable defect is a tendency to drag. The atmosphere, the humor and, to a large degree, the keen characterizations of O. Henry, have been transferred to the stage. The piece is styled "A Comedy of Coincidences," and engaging incidents are made to happen in the imiginative land of Anchuria.

The personality of Richard Bennett is finely suited to the part of Frank Goodwin. Miss Morrison, Beth Taylor, and Charles Gunn were among others to score personal successes in the first production.

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PARSON'S, HARTFORD—"OUR WIVES."

Comedy in three acts, by Frank Mandel and Helen Kraft. Produced July 1 by Hunter-Bradford Players.

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Harry Lyon ..... Manifee Johnstone
Melville Tatum ..... George Graham
Otto ..... John Findlay
Wilson ..... Frances Jordan
Emily Bothner Martin ..... Olive Oliver
Margaret Cavanaugh Lyon ..... Diedre Doyle
Elisabeth Brooks Tatum ..... Gwendolyn Piers

HARTFORD, CONN. (*Special*).—The Hunter-Bradford Players closed their season here, last week in a comedy that looks like a winner. It is rumored that Our Wives is to be given a Broadway production. In the main, the comedy deals with the experiences of three young married men who believe that marriage should not necessitate the abandonment of bachelor pleasures. A fourth in the group of friends is a librettist, who declares that he will not marry, but eventually follows the example of the others. Much amusement is drawn from the situation created by the meeting of the three wives, who are not particularly congenial and do not enter into the spirit of a bachelor supper.

Henry Kolker was at his best in portraying the librettist, a well-drawn character, consistent and interesting. Charles Trowbridge played a self-effacing stock broker, and the other husbands in the quartette were well handled by Manifee Johnstone and George Graham. Frances Jordan, Diedre Doyle, and Gwendolyn Piers were admirably suited to their parts.

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A one-act drama, by Edwin F. Reilly and Ralph D. Robinson. Presented by Minna Phillips and Louis Leon Hall, July 8.

The wife ..... Miss Phillips
Muggins (the husband) ..... Mr. Hall

It would be rather hard to conceive of a more overwhelming ovation than that given Miss Phillips and Mr. Hall in their initial performance of their deft little sketch, and if they were privileged to transport their audience with them, there would be little doubt of the success of the piece. Yet it is sincerely believed that their careful and polished presentation should lent it to honors wherever it may be performed. The play displays some wit and is ingenious in leading up to the surprise at the end, but it makes its points by trick, and accordingly strikes one as too contrived to be altogether convincing. However, had the motives of the woman at the outset been explained, one would accept the situation and her character with more complacency. The play deals with a man who tests his wife's courage by assuming to be a burglar. He finds her cool enough to play at cards and win back the booty, after which he disappears and returns in his own identity. The incidents of the drama do not show much care in the way they are led up to, and it does not strike one as extremely likely that he would permit her to use the telephone, as he did, under the circumstances. The artists, who will be remembered from their long association with the Corse Payton Stock company of Brooklyn, received many curtain calls and tokens of esteem, to which both acknowledged their appreciation in a few well-chosen remarks.

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DANIEL GILFETHER

As Monsignor Saracenesca in "The White Sister"

We present herewith an excellent likeness of Daniel Gilfether as Monsignore Saracenesca in The White Sister, in which play he recently closed a long season. Many years of training in support of prominent stars and in large productions make this actor peculiarly fitted for serious roles, although those who have seen his performances of Uncle Daniel, Joe Saunders, Yuba Bill, and a long line of dialect parts acknowledge that he is equally capable in tragedy or comedy. Of large physique, with a strong, resonant voice, he proves a useful man in any walk of the drama. Mr. Gilfether is at his old camping ground, Onset Bay, Mass., for the Summer.

Martia Leonard is directing the Brookside Players, appearing every Saturday at the Brookside Open Air Theatre, near Mount Kisco, N. Y. Twelfth Night will be played on Saturday and Electra on July 20.

The New York Municipal Art Commission has expressed disapproval of the Dante memorial statue imported from Italy, and meant to be set up in one of our public parks.

The Title Guarantee and Trust Company last week loaned $110,000 to the Tappan Realty Company on first mortgage on the Yorkville Theatre property in this city.

The betrothal of Rebecca Lane Hooper, librettist, and William H. Eastmond, of this city, is announced. The wedding will occur on July 27 at the Summer home of Miss Hooper's parents, Walpole, N. H.

The Paul Armstrong Company has opened a business office at 1482 Broadway to direct plans for Eastern operations. Their production, A Romance of the Underworld, which begins its tour on Aug. 28 at Aurora, Ill., will not reach New York until January or February, after a trip to the Pacific Coast. A theatre has not yet been secured here.

Walter Toler Duggan, head press agent for the Rowland and Clifford enterprises, states that his firm will be busier than ever next season, and that he is himself working on a play that he intends to call The Recalcitrant. Mr. Duggan claims to have furnished many of the lines for The Rosary, which has proven a bonanza for Rowland and Clifford.

Phyllis Partington has gone to London to see the George Edwardes's version of Gypsy Love.

Mrs. Louise de Luisi and friends visited Evergreens Cemetery in Brooklyn on July 2 and decorated with flowers the graves of players in the Actors' Fund plot and others.

Robert Loraine's American tour in Man and Superman may be postponed a fortnight in order that he may have the title-role in Sir Herbert Tree's production of Drake, the Louis N. Parker play.

Richard Bennett returns to the management of Liebler and Company next season.

On Tuesday, July 16, the one hundredth performance of The Rose Maid will be celebrated at the Globe with a cast of Werba and Luescher stars. Most of the principals will sing their usual roles, and the imported stars will take minor parts. Louis Mann will play the landlord, Alice Lloyd will give a song, Tom McNaughton will give another, and it is probable that other luminaries will come down from the country twilight to Broadway's spotlight. Lionel Walsh, having pleased Werba and Luescher by his work in Little Miss Fix-It, will be promoted to stardom soon. Charles Morgan has been engaged as assistant to Clyde McKinley, general stage director for the same managers.

Dorothea Sadlier and J. Scott Pardoe, hotel man, were married on June 29 at Atlantic City, N. J. The bride announces her retirement from the stage.

An interlocutory decree of divorce, granted to Agnes Jane Shipman (Roselle Knott) from Ernest Montague Shipman, was made final on Saturday by Justice Gavegan in the Supreme Court, in this city.

Edwin Mordant and Grace Atwell have returned to New York after a vacation in New England.

Oscar Graham will take his new play, The Stumbling Block, through his regular territory during the coming season. His past successes, A Prince of His Race and Circle C Ranch, will be routed elsewhere.

Kate Ray, a Kentucky beauty and actress, was recently married to the Count Rene d'Anjou, of France. The bride is a niece of Charles C. McChord, interstate commerce commissioner.

Announcement is made of the marriage of Dorothy Tennant and Robert M. Catts, a New York business man, in Montreal, Can., on Dec. 1, 1911.

Mr. and Mrs. Forbes-Robertson (Gertrude Elliott) will tour England next season in Hamlet, The Merchant of Venice, Othello, The Light That Failed, The Passing of the Third Floor Back, Mice and Men, and Cæsar and Cleopatra. George Bernard Shaw is revising the play last named for their use.

The Winter Garden is to have a conservatory where real flowers will be grown all the year round. They are to be used as decorations and as souvenirs.

Cecil Francis, who presented the finishing touches to his new three-act Japanese musical play, Princess Muramasa, has entered into partnership with James Beall, composer of A Japanese Honeymoon. Mr. Francis was formerly stage-manager with The Spring Maid.

Statistics indicate decline of the popularity of musical comedy in Germany.

Mr. and Mrs. Jack London, who shipped as mate and stewardess on a clipper from Baltimore in February, have arrived at the Straits of Fuca, bound for Seattle, Wash.

May Esther Peterson, of Chicago, has made a successful debut in grand opera at Vichy, France.

Bessie Carrette took Leona Stephens's part in The Merry-Go-Rounders at the Columbia Theatre at a moment's notice on July 6, and was received with favor.

Lionel E. Lawrence will soon produce a new drama by W. J. Hurlbut in behalf of his brother, Walter N. Lawrence, who is managing James K. Hackett's California appearances.

Viola Tree, daughter of Sir Herbert Tree, and Alan Romaine Parsons, son of the dean of Godstone, England, will be married in London on July 11.

REVIEWS OF THE WEEK

METROPOLIS—"A GIRL IN PAWN."

Play in one act, by Cecil Spooner. Produced July 8 by Cecil Spooner Stock company.

Old Isaac	Hal Clarendon
Charley	Edwin Carewe
Happy Jack	Frederic Clayton
Mr. Bronson	Darrel Vinton
Mrs. Bronson	Retta Villers
Policeman	James J. Flanagan
Blinky Donnell	Kenneth Clarendon
Tops	Cecil Spooner

This is a play of life as it isn't, even in the Bronx. Let us hope Cecil Spooner doesn't put a new notion into some poor woman's head before the week is out, for she deserves to enjoy the coming vacation with a clear conscience, A Girl in Pawn notwithstanding. It merits a long vacation, too—a perpetual vacation.

Ask any pawnbroker what he thinks of this plot for a "realistic sensation drama," to quote from the programme. Old Isaac is a modern Shylock, craving his pound of flesh from a Mr. Bronson, who drove him and his wife and child into the street because they couldn't pay the rent. That happened when Isaac was young and ingenuous. He went to Mr. Bronson with a tale about Mrs. Bronson's behavior that caused the wealthy banker to show his own wife and child the door.

Now the mother was penniless, with a hungry baby in her arms, so she promptly went to Isaac's loan office and pawned the child, with the understanding that unless redeemed before the clock struck twelve on the night just sixteen years later, it was to become the property of Mr. Isaac. On the fatal night the Jew has Mr. Bronson on the hip. Tops, the child, loves Bronson, Jr., and Isaac loves Tops. "Marry me before midnight," he says, "and I will save the Bronsons and leave my fortune to you."

Tops has the good taste to dislike the bargain, but agrees for the sake of the man she loves. The clock begins to strike twelve, and in walks a woman in black, with pawn ticket No. 109. A few seconds later Tops appears in a wedding gown, only to hear the joyous news that she is to be redeemed, and scarcely has the clock stopped striking before Isaac is shot by Blinky Donnell, one of his disgruntled customers. The Bronsons are saved, so is Tops, and the curtain falls. More than half of the sketch is devoted to frank burlesque that gives Miss Spooner an opportunity to be amusing. As usual, she is clever.

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Enrico Caruso has signed to sing in twelve performances at the Colon Opera House, Buenos Aires, next Summer for $7,000 a performance.

DANIEL GILFETHER

As Monsignor Saracenesca in "The White Sister"

We present herewith an excellent likeness of Daniel Gilfether as Monsignore Saracenesca in The White Sister, in which play he recently closed a long season. Many years of training in support of prominent stars and in large productions make this actor peculiarly fitted for serious roles, although those who have seen his performances of Uncle Daniel, Joe Saunders, Yuba Bill, and a long line of dialect parts acknowledge that he is equally capable in tragedy or comedy. Of large physique, with a strong, resonant voice, he proves a useful man in any walk of the drama. Mr. Gilfether is at his old camping ground, Onset Bay, Mass., for the Summer.

Martia Leonard is directing the Brookside Players, appearing every Saturday at the Brookside Open Air Theatre, near Mount Kisco, N. Y. Twelfth Night will be played on Saturday and Electra on July 20.

The New York Municipal Art Commission has expressed disapproval of the Dante memorial statue imported from Italy, and meant to be set up in one of our public parks.

The Title Guarantee and Trust Company last week loaned $110,000 to the Tappan Realty Company on first mortgage on the Yorkville Theatre property in this city.

The betrothal of Rebecca Lane Hooper, librettist, and William H. Eastmond, of this city, is announced. The wedding will occur on July 27 at the Summer home of Miss Hooper's parents, Walpole, N. H.

The Paul Armstrong Company has opened a business office at 1482 Broadway to direct plans for Eastern operations. Their production, A Romance of the Underworld, which begins its tour on Aug. 28 at Aurora, Ill., will not reach New York until January or February, after a trip to the Pacific Coast. A theatre has not yet been secured here.

Walter Toler Duggan, head press agent for the Rowland and Clifford enterprises, states that his firm will be busier than ever next season, and that he is himself working on a play that he intends to call The Recalcitrant. Mr. Duggan claims to have furnished many of the lines for The Rosary, which has proven a bonanza for Rowland and Clifford.

Phyllis Partington has gone to London to see the George Edwardes's version of Gypsy Love.

Mrs. Louise de Luisi and friends visited Evergreens Cemetery in Brooklyn on July 2 and decorated with flowers the graves of players in the Actors' Fund plot and others.

Robert Loraine's American tour in Man and Superman may be postponed a fortnight in order that he may have the title-role in Sir Herbert Tree's production of Drake, the Louis N. Parker play.

Richard Bennett returns to the management of Liebler and Company next season.

On Tuesday, July 16, the one hundredth performance of The Rose Maid will be celebrated at the Globe with a cast of Werba and Luescher stars. Most of the principals will sing their usual roles, and the imported stars will take minor parts. Louis Mann will play the landlord, Alice Lloyd will give a song, Tom McNaughton will give another, and it is probable that other luminaries will come down from the country twilight to Broadway's spotlight. Lionel Walsh, having pleased Werba and Luescher by his work in Little Miss Fix-It, will be promoted to stardom soon. Charles Morgan has been engaged as assistant to Clyde McKinley, general stage director for the same managers.

Dorothea Sadlier and J. Scott Pardoe, hotel man, were married on June 29 at Atlantic City, N. J. The bride announces her retirement from the stage.

An interlocutory decree of divorce, granted to Agnes Jane Shipman (Roselle Knott) from Ernest Montague Shipman, was made final on Saturday by Justice Gavegan in the Supreme Court, in this city.

Edwin Mordant and Grace Atwell have returned to New York after a vacation in New England.

Oscar Graham will take his new play, The Stumbling Block, through his regular territory during the coming season. His past successes, A Prince of His Race and Circle C Ranch, will be routed elsewhere.

Kate Ray, a Kentucky beauty and actress, was recently married to the Count Rene d'Anjou, of France. The bride is a niece of Charles C. McChord, interstate commerce commissioner.

Announcement is made of the marriage of Dorothy Tennant and Robert M. Catts, a New York business man, in Montreal, Can., on Dec. 1, 1911.

Mr. and Mrs. Forbes-Robertson (Gertrude Elliott) will tour England next season in Hamlet, The Merchant of Venice, Othello, The Light That Failed, The Passing of the Third Floor Back, Mice and Men, and Cæsar and Cleopatra. George Bernard Shaw is revising the play last named for their use.

The Winter Garden is to have a conservatory where real flowers will be grown all the year round. They are to be used as decorations and as souvenirs.

Cecil Francis, who presented the finishing touches to his new three-act Japanese musical play, Princess Muramasa, has entered into partnership with James Beall, composer of A Japanese Honeymoon. Mr. Francis was formerly stage-manager with The Spring Maid.

Statistics indicate decline of the popularity of musical comedy in Germany.

Mr. and Mrs. Jack London, who shipped as mate and stewardess on a clipper from Baltimore in February, have arrived at the Straits of Fuca, bound for Seattle, Wash.

May Esther Peterson, of Chicago, has made a successful debut in grand opera at Vichy, France.

Bessie Carrette took Leona Stephens's part in The Merry-Go-Rounders at the Columbia Theatre at a moment's notice on July 6, and was received with favor.

Lionel E. Lawrence will soon produce a new drama by W. J. Hurlbut in behalf of his brother, Walter N. Lawrence, who is managing James K. Hackett's California appearances.

Viola Tree, daughter of Sir Herbert Tree, and Alan Romaine Parsons, son of the dean of Godstone, England, will be married in London on July 11.

THE MUSICIANS' STRIKE.

Strike at a Standstill in New York—The Chicago Situation.

Neither the managers nor officers of the Theatre Musicians' Union have made any offer to come to an agreement. The theatres now open in New York managed to get along last week by various expedients, most of them using the piano. The Globe Theatre was the only one to have a full orchestra, and that was secured by Charles B. Dillingham at the new scale, because of his contract with Werba and Luescher to keep an orchestra for The Rose Maid. The Columbia Theatre had a slightly reduced orchestra for its Summer burlesque, cutting down the number of players to make the total cost about the same as before.

The officers of the union predict a serious tie up when the new season opens next month, but the managers do not appear to worry. Some of them say that they can get along very well without an orchestra, and they will have none in the future. They are waiting to see whether the public is satisfied without entr-acte music in other theatres than David Belasco's. Of course, orchestras will be necessary for musical plays, but the managers are making plans to supply this deficiency. Last week they advertised for musicians "willing to travel under the same salary scale and conditions traveling musicians received last season, including sleeping cars." A thousand men will be necessary for the musical plays in New York and on the road next year. The managers say that they received enough responses to their advertisement to insure plenty of musicians.

The union has replied with a counter advertisement, warning musicians not to desert the organization under penalty of suspension. The advertisement contains the salaries demanded by the union under the new agreement. Union musicians traveling with a musical company, extravaganza or light opera are to be paid $75 a week, and leaders are to receive $150 a week.

H. C. Baker, MIRROR correspondent in Chicago, reports that theatre orchestras in that city threaten a revolt on Aug. 1 unless conditions of a new wage agreement are accepted. This agreement was drawn up by the Chicago Federation of Musicians, to supplant one expiring in July. One of the elements of discontent is the "burying" of musicians under the fronts of the stages in most of the downtown theatres, where discomforts, they say, are many. The relegation of musicians to trenches was accomplished soon after the Iroquois Theatre fire, in order that the houses might utilize for patrons the added space and offset a reduced seating capacity, under new ordinances providing for greater space between rows of chairs. A few of the theatres did not adopt this makeshift.

OPENING DATES FOR SHUBERT THEATRES.

Every one of the Shubert theatres in New York city, except Collier's Comedy, will have new productions next season. The Winter Garden will open next week with The Passing Show of 1912 and The Ballet of 1830. Bunty Pulls the Strings will continue at the Comedy Theatre. The Merry Countess, formerly called The Night Birds, will open early in August at the Casino. Hanky Panky will follow at the Broadway on Aug. 5. In the middle of August Ready Money, under management of H. H. Frazee, will open at Maxine Elliott's Theatre. On Aug. 22 the new comedy by Edgar James, The Master of the House, will appear at the Thirty-ninth Street Theatre. Charles Klein's dramatization of Rex Beach's novel, "The Ne'er Do Well," will be given by the Authors' Producing Company on Sept. 2, probably at the Lyric. Daly's Theatre will be reopened with Lewis Waller and Madge Titheradge in a modern drama. The Hippodrome will open early in September with a new spectacle.

"OFFICER 666" CLOSED TEMPORARILY.

The short stretch of hot weather last week affected theatres, so that Cohan and Harris closed Officer 666 on Saturday evening. They will reopen it again in four weeks, when it is hoped that the worst of the hot weather will be past. Their decision was not made until Friday night.

KLAW AND ERLANGER HAVE WALTER PLAY.

In addition to Fine Feathers, which H. H. Frazee will produce, Eugene Walter will have another new play next season, A Plain Woman. Klaw and Erlanger will give it a strong cast. The play is said to be a virile drama, with a New York city setting. Mr. Walter has gone to Yellow Lake, Wis., to finish it, and his wife, Charlotte Walker, has gone with him to rest. She will go out next season again in The Trail of the Lonesome Pine

PERLE BERTI

Now Playing the Title-Role in "The Rose Maid"

THEATRES HELPED CHINESE REVOLUTION.

A tribute to the influence of the theatre even in China is paid by Heywood Broun, the New York newspaper man, sent to China by Liebler and Company to get material for The Daughter of Heaven. Mr. Broun returned to New York on Sunday, after a trip of 15,000 miles. While investigating the political conditions on which the play is founded, Mr. Broun found that it was the theatre which had kept alive the memory of the native Chinese dynasty. The Manchus, in trying to blot out all reminders of the Mings, neglected the theatre. All Chinese plays date back to the days of the native rulers, and they kept the fact constantly before the Chinese that they were under foreign oppressors. For this reason the revolutionists found it easy to spread the watchword of the late upheaval, "Down with the Manchu," through all provinces by means of the theatre.

Mr. Broun went to the Chinese playhouses when looking for traces of the Mings, and in one of the dressing rooms he found reproductions of costumes of a Ming empress, a Ming viceroy, and Ming warriors. He found it easy to get Manchu settings from the overthrown noble class, securing an exact account of court ritual and ceremonies from a princess of the blood. Mr. Broun spent considerable time in Peking, Nankin, and other scenes of the play, including the Summer palace and "The Temple of Heaven." He was able to photograph spots, which would have been inaccessible a year ago, and he took eight hundred pictures. In Peking he did his work to the music of the recent riots. He found that some of the predictions in The Daughter of Heaven have been fulfilled.

Mr. Broun is on the staff of the New York *Tribune*, but was allowed to go to China for Liebler and Company on special leave of absence. His accounts of conditions in China are now being used by many newspapers throughout the country.

HARRY BULGER IN CANADA.

Harry Bulger is touring the Canadian Northwest with success in The Flirting Princess. Helen Darling, Dale Fuller, Harry Dickeson, Irwin Hardy, Al. Cunningham, Eileen Sheridan, the Crescent City Four, Fred Snook, and all the same company which has had a continuous season since last August remains intact. H. P. Hill is managing the trip, with William E. Raynor and S. I. Conners in advance.

"TYPHOON" CONTROVERSY.

Suit Against the Fox Company--Louis Dean Gives His Versipn of the Hoboken Case.

Emil Nyitray has brought suit for $5,000 against the William Fox Amusement Company. His claim, as stated by his attorney, Herman Fromme, of Fromme Brothers, is that the Fox Company, controlling the Academy of Music Stock company, violated his copyright of The Typhoon. Mr. Fromme said that criminal action might be brought against William Fox, and S. F. Kingston, manager of the stock company. A portion of the evidence Mr. Fromme would offer in that case would be two letters to himself from Mr. Kingston, shown to a representative of THE MIRROR. In the first of these, dated June 12, 1912, Mr. Kingston said that the stock company were playing The Typhoon as rented from Darcy and Wolford. The Fox Company were warned that they were violating a copyright on the Whiteside version, according to Mr. Fromme, and on June 13 Mr. Kingston wrote to Mr. Fromme that the Academy company would play The Typhoon beginning Friday night of that week, as rented from Darcy and Wolford. The sum of $5,000 is the extreme amount of damages that can be collected for infringement, according to Section 25 of the new copyright law, but in addition to that in the case of a dramatic composition, persons proven guilty of infringement are liable to $100 for the first performance and $50 for each performance thereafter. Under Section 28 of the same law, it is stated that persons guilty of infringement or those aiding and abetting can be convicted of a misdemeanor.

It is rumored that Mrs. Una Abell Brinker, leading woman of the Newark Stock company, will bring suit for $25,000 against Darcy and Wolford. At the time of her arrest it was said that she charged Darcy and Wolford with persecution. Arnold Wolford, manager of the firm, before sailing for Australia, said there had been talk about a suit but no papers had been served on him. He admitted that the Brinker company had rented his version of The Typhoon, but he said he did not think it was used. Further than that he had nothing to say. Mrs. Brinker could not be found.

Louis Dean's letter, giving his version of the story of his arrest, is as follows:

To the Editor of THE DRAMATIC MIRROR:

Sir.—Up to the present time I have endeavored to avoid all publicity in connection with the legal entanglements pertaining to the production of The Typhoon, in Newark, N. J., which was stopped by injunction, Wednesday, June 19. I have tried to keep out of the limelight as much as possible; as I have not and am not now, looking for any cheap notoriety or free advertising; but since you have seen fit to allow to be published in the columns of your paper a scurrilous and thoroughly erroneous report of the affair, I deem it only just to myself in the eyes of the entire theatrical world, among whom I am widely acquainted and favorably known, that I be allowed to repudiate some of the statements made in your lengthy review of the case in last week's issue of THE MIRROR, and to set myself right in the opinions of any who might be biased by the statements referred to.

In the first place, I wish to most emphatically deny the statement made by your author to the effect that I made a confession of guilt; or, in other words, admitted having "stolen," the Whiteside version of The Typhoon. This is absolutely FALSE. It is also false, that Mrs. Dean made a "pitiful plea" for my release during the hearing in Commissioner Stockton's Court. Mrs. Dean was in court with me during the entire proceedings, and there

Next Week's Mirror

Next week THE MIRROR'S *front cover will display a new portrait of Billie Burke in an interesting pose, the cover being designed in Mr. Towles's best style. Inside the cover the contents of the number will be unusually interesting, including the fourth of the series of interviews with experts on fire protection, this one being with Henry B. Herts, the architect who made the plans for the New Amsterdam Theatre, the new Shubert, and Ames theatres, and a number of other prominent houses. Then there will be an article by Forrest Izzard,* THE MIRROR'S *Boston correspondent, discussing "The Drama Under Fire Again;" the Matinee Girl's delightful gossip and stories; reviews of new plays and acts; the best stock news department published in any paper; the usual popular motion picture news reviews and comments, and a wealth of theatrical news from all parts of the earth.*

was no occasion for a "plea" of any kind, as my case was in the hands of able legal counsel.

It is also false that I offered to furnish my manuscript, produce the play, and play the part of Herr Lindner, the artist, for the sum of $75. I have not yet found it necessary to cheapen myself to that extent.

On the other hand, I was approached by play agents who were very desirous of acting as my "special representative" in the handling of my version, but their offers were promptly refused.

It is also false that Mrs. Dean indorsed my note to Emil Nyitray for $1,000. It is true that I was forced to give my note, but it bore no indorsement.

It is also false that I stated that I made my version from the story published in the *Evening Journal*, and from notes taken during the performances in New York city.

I witnessed one performance of the play at the Fulton Theatre early in the season, at which time I never expected to play the part of Herr Lindner or any other part in the play.

It is also false that I produced the play in Hoboken. I was a regular member of the stock company in Hoboken when the manuscript of The Typhoon was sent to us from the office of Darcy and Wolford, and from which the play was produced after a considerable amount of rewriting and reconstructing on the part of nearly every member of the company. . . . It is also false that I entered into any agreement with the William Fox Amusement Company regarding the use of the Darcy and Wolford version at the Academy. There was no mention of any agreement of any kind between us. . . .

In making a version of The Typhoon I did what anyone else had a perfect right to do in this "FREE" country, as there is no copyright existing between the United States and Hungary. Therefore, only a vesion of a play can be protected by copyright in this country. Unfortunately I had neglected to copyright my version before using it, and therefore could prove no legal right, while by every MORAL right I was justified.

I gave up my fight and surrendered my work, to which I was entitled, because of my financial inability to fight the powers opposing me, and not through any guilt on my part, nor through any fear of the ultimate result if I could have carried it further. But because I was obliged to surrender and acknowledge defeat is no reason why an untruth should be dragged into the matter nor insult added to injury. We are all human, struggling to one common end—the betterment of ourselves and are all entitled to a just and impartial hearing—and it is for this reason, believing your paper to be an organ of truth, favoring neither one side or the other, that in my own justification I ask that this open letter be allowed space in your valuable columns, for which, be pleased to accept in advance, my sincere expression of appreciation. LOUIS DEAN.

The account of Mr. Dean's arrest, to which he objects, was written, not by an interested person, but by a member of THE MIRROR'S staff, with every desire to secure correct details. Mr. Dean does not correct the statement that he was held for the Grand Jury in $1,500 bail by the United States Commissioner, and released only after Emil Nyitray had agreed to a compromise. Mr. Dean, in addition to giving a note for $1,000, signed the following statement:

I, Louis Dean, of Hoboken, N. J., do hereby agree to surrender two copies of the manuscript of The Typhoon, now in my possession, and as produced at the Academy of Music in New York city and at the Newark Theatre, Newark, N J., and Gayety Theatre, Hoboken, to Emil Nyitray, and hereby agree to never again produce or play in it again without the consent of said Emil Nyitray, first had and obtained in writing. LOUIS DEAN.

June 22, 1912.

It is further admitted the version referred to above, of The Typhoon, closely resembles the version of The Typhoon as played by Walker Whiteside.

LOUIS DEAN.

Mr. Dean and Albert O. Warburg, stage-manager of the Newark company, signed a consent to an order making the injunction permanent against further performances of The Typhoon by the company. Mr. Warburg signed no other papers in the case except a release of Mr. Nyitray and other complainants from liability for his arrest. This disposes of the statement that Mr. Warburg confessed to having aided in the production with knowledge that the version used was a violation of Mr. Nyitray's version.

As for the plea of Mrs. Dean, it was her request that influenced Mr. Nyitray to allow a compromise with Mr. Dean.

Arnold Wolford asked about the version of The Typhoon handled by Dean, said that it was partly stolen from the Darcy and Wolford version.

The proposal of $75 was made in a conversation between Louis Dean and Jay L. Packard. Mr. Packard has a stock company in the Bronx, and Mr Dean wanted him to put on The Typhoon. Seventy-five dollars was mentioned as a feasible price, and Mr. Packard went down to the Academy of Music to look over Dean's version. After he saw it, he declares, he had no more desire to put on the play.

Matt Saunders, manager of the Poli Theatre, Wilkes-Barre, Pa., wrote recently to Fromme Brothers that he had been negotiating with Mr. Dean to put on The Typhoon there, but when he found that Mr. Dean was infringing on Mr. Whiteside's version, he also declined to use the play.

MR. PHURST KNIGHT'S REVENGE.

As the curtain was wearily descending on the third act, Mr. Phurst Knight reached mechanically under the seat, for his hat, and turned expectantly towards his wife. Since that lady made no move, he inquired, "Well, aren't you going?"

"Going where?" she asked in surprise.

"Home—naturally," he replied with his nearest approach to sarcasm. Mr. Phurst Knight rarely exhibited emotion. He believed in the school of repressed acting, as much as he believed in anything.

"But there's another act," objected his wife.

"Oh, is there? I didn't know." Mr. Knight resignedly shoved his hat back under the seat.

Mrs. Knight cast an apprehensive glance over her shoulder to see if Mrs. Ailende, directly behind her, had caught the conversation. Not that Mrs. Knight cared particularly for her neighbor's opinion, because she always felt amply fortified by her husband's imperturbable nonchalance. Still, Mrs. Ailende was a rather overwhelming person and had a habit of repeating things in a ponderous way that gave them more importance that they really deserved.

Mrs. Knight's apprehension was well founded, for Mrs. Ailende had overheard and was smiling amiably in her superior fashion. As the portly lady leaned forward, evidently bent on some humorous comment, Mrs. Knight forestalled her by remarking gaily, "Only fancy! Phurst was just trying to persuade me to leave before the play is over!"

"My dear," replied Mrs. Ailende impressively, "you couldn't stir him with a derrick."

"You and I are alike in that respect, aren't we?" suggested Mr. Knight mildly.

Mrs. Ailende paused to consider the advisability of resenting the inunendo, but finally decided to ignore it. "I know these men who pretend to be bored by the theatre," she asserted. "They are frauds—all of them. Reginald is always ready and waiting in the motor half an hour before I am dressed." She turned towards her husband, and although she tried to regard him with critical coldness, her deep admiration could not be veiled.

Reginald had once been known as Reggie, but that was years ago, before high living had expanded his slender person into florid corpulence.

"If you are going to the theatre," he remarked in self defence, "you might just as well get there in time to see the first curtain. In order to do that I have to warn Sylvia that time is passing, by fretting in the motor. Some people set the clock ahead to obtain the same effect, but Sylvia soon found out that trick, so I have to resort to something different."

Mrs. Ailende tapped her lord and master indulgently on the knee with her fan. "Give a man time, and he will tell all his secrets. Don't you find it so, Mrs. Knight?"

"Yes, indeed," laughed Mrs. Knight, who had never expended a thought on her husband's private affairs because he had never told one of them to her.

To distract attention from such a subject, Mr. Knight inquired serenely, "What do you think of the play?"

"Rather pretty, I should say," replied Mrs. Ailende, "but I haven't quite made out just what the playwright intends to convey. His symbolism is so vague that it is difficult to grasp. Don't you think so, Gladys?"

Miss Gladys Ailende, the pride of the family, sat at her mother's left, leaning forward with her chin on her elbow in a fashionable pose. "Why, mother," she said, "this isn't symbolic drama at all."

"Oh, yes it is, my dear," declared Mrs. Ailende. "You may not see it any more than I do, but it is. Everything is symbolic now-a-days. You never can be sure that any play means what it seems to mean. That's why the theatre is so intellectually exhausting." She gazed about the group as if from a pinnacle of exhausted mental superiority.

"I don't think this play a bit exhausting," said Miss Ailende. She was the only one who dared to contradict the oracles uttered by her mother. "The husband in the play is a charming young man. I never saw anything more fascinating than his smile. You really can't blame him for getting tired of a dowdy wife. As for the idea of her making him jealous, I know plenty of girls that could make her look like a last year's Christmas tree."

Two young men on their way out put an end to Miss Ailende's harangue. She rose graciously to allow them to pass, and one of them had such a pleasing way in begging her pardon that she did not feel abused when he stepped on her toe. Mrs. Ailende, however, who had her opinion about men who went out between acts—especially when their going disturbed her—simply ground her teeth while the man climbed over her knees. Mr. Ailende ambled into the aisle and asked Mr. Knight if he weren't going out also.

"I went out and killed the play after the second act," replied Mr. Knight calmly, "so there's nothing but the autopsy left, which others can attend to."

"Just as you say." Mr. Ailende fitted himself snugly into his chair again.

"Mauve is such a trying shade for a woman of her complexion to wear." Mrs. Knight was adding her higher criticism of the performance. "I don't think any woman is a great actress until she learns what colors her face can stand. Now that light blue was not so bad, although she ought to have had a softer fabric and trimmed it quite differently."

"Pardon my interrupting," said Gladys, who had been looking about the theatre, nodding to those acquaintances in the boxes whose eye she could reach. "Did you notice who Mrs. Vedowa has with her?"

"Gladys, you know I don't approve of discussing that woman—in public," said Mrs. Ailende severely. "Who is with her?"

"It's young Mr. Rowan Towne. His uncle, you know, manufactures some sort of pills."

"I daresay, Mrs. Vedowa gets a discount on the pills she buys." Mrs. Ailende sniffed as she turned to her husband.

"At least, it's a very natural plot," he was saying puffily.

"I'm not at all sure of that," replied Mr. Knight. "But I'll ask the Usher. He'll know. Usher," to the passing boy, "Usher, do things like this play ever happen really."

The Usher looked as surprised as Mrs. Ailende felt at such eccentricity. "Sure," he said finally. "Only they don't end the way this is going to."

"You knew a woman that tried to make her husband jealous?"

"Yes."

"What became of them?"

"He was glad of an excuse to run away with another girl, and the wife drowned herself in the bathtub."

"Thank you," murmured Mr. Knight.

Mrs. Knight looked horrified, while Mrs. Ailende gasped indignantly at the intrusion of real life into the theatre. She even welcomed the return of the two young men past her knees, as a diversion that ended the entr-acte critical comment.

PAUL ARMSTRONG

Whose Latest Play, "The Escape," Will Be Produced in the Autumn

GOSSIP.

Lillian Nordica gave the second concert of her London season on July 5, with Liza Lehmann and E. R. Simmons as accompanists.

Wilson Mizner sailed for Europe last week. A previous visit to the continent was said to have greatly disappointed Mr. Mizner, but perhaps the place has improved since then.

The Irish Players seem to have registered substantial success at the Court Theatre, London.

Louis Calvert has been out of the cast of The Five Frankforters at the London Lyric, but has returned after an attack of lumbago.

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ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified advertisements will be furnished on request.

The Editor's Letter Box

Communications to the editor should always be signed with the name, initials or *nom de plume* intended for publication. In all cases, however, the correct names and addresses of the writers should accompany the letters for the private information of the editor. Write on one side of the paper, use a typewriter if possible, and be brief. In asking questions, do not expect a reply by mail. Look for it on this page.

ADVISING "THE MIRROR."

READERS are showing an increasing amount of interest in helping conduct THE MIRROR—contributing editors, as it were—and it is a good sign. During the past week several have offered new suggestions of value and two have cast their votes against a so-called fashion page, one calling it no better than blank space and the other declaring that it is out of place in a theatrical paper. The suggestion mentioned last week that THE MIRROR should pay more attention to vaudeville, particularly the drama of vaudeville, has called forth indorsements from other readers.

On the subject of handling the news of correspondents in the proper departments instead of running each correspondent's copy one long letter, the late expressions of opinion have all been in favor of the new practise.

All readers are invited to participate in the discussion of how to make THE MIRROR more readable and valuable to the dramatic profession and to the large and growing public who are interested directly or indirectly in the drama. In an early issue these letters will be considered at length.

♠

Grover, Brooklyn, N. Y.—(1) We have no data on Billy Gaston. (2) Leah Winslow joined Poli stock in Hartford, Conn., about a month ago.

♠

G. M., Hagerstown, Md.—R. D. MacLean retired from the stage several seasons ago, preferring rural surroundings to life in the city. He has appeared in a varied repertoire, including Ingomar, Twelfth Night, Pygmalion and Galatea, Romeo and Juliet, Winter's Tale, Othello, Merchant of Venice, Spartacus, The Wife, Richard III., Czeka, As You Like It, Taming of the Shrew, Cleopatra, L'Absintheur, and Julius Cæsar. He is fifty-three years of age.

♠

G. T., New York.—THE MIRROR does not furnish private addresses. If you will write in care of THE MIRROR, your letter will be advertised, and he will undoubtedly get it.

♠

K. I. D., Philadelphia.—You will find your question regarding Leah Winslow answered elsewhere. Robert Wayne, late of the Orpheum Players, Philadelphia, is probably enjoying a rest for the Summer, but where THE MIRROR is not informed.

♠

S. H. L., De Soto, Mo.—We are unable to say what company Mr. and Mrs. Shirley Braithwaite were with the past season or the present Summer.

♠

H. B., New York.—Gaby Deslys is considered a French woman. She is authority for the statement that she is not married.

♠

I. H., New York—Viola Allen opened her season in The White Sister Feb. 8, 1909.

♠

H. J., New York.—The cast of A Desperate Chance, season of 1902-1903, included Orlin Kyle, Bigelow Cooper, Edwin Dudley, Sol Solomon, Robert McClung, F. M. Long, C. J. Ball, Charles Wright, D. J. Rice, Frank Churchill, Al. Jacoby, Frank Hursome, Eulalie Bennett, Leota Sinclair, Anna Wilkes, and Mrs. Neil Kyrell.

♠

E. F., Fairfax, Cal.—To give a list of all the plays in which Evelyn Vaughan appeared in San Francisco would consume more space than we have to spare. She played all the parts usually falling to the lot of a leading woman. At present the Lytell-Vaughan Stock company is playing in Albany, N. Y. (2) Bertram Lytell began his stage career as an assistant stage-manager of a stock company in Newark, N. J. From there he went to Boston, and since then has appeared with the Baldwin-Melville and several other stocks, including the Alcazar in San Francisco.

♠

Mac., Brooklyn, N. Y.—As Dustin Farnum has had considerable stock experience and also played with Margaret Mather for eighteen months, he has a large number of parts to his credit—too many to give the entire list here. Some of the characters in which he has appeared are: Chevalier de Ramsay in Marcelle, Lieutenant Denton in Arizona, the Virginian in The Virginian, Captain Osmond in The Ranger, Dr. Prince in The Rector's Garden, Jim Carston in The Squaw Man, Eugene Kirby in Cameo Kirby, Lieutenant-Colonel Morrison in The Littlest Rebel. His birthplace is Hampton Beach, N. H.

♠

A photograph of Sarah Bernhardt can be secured through Charles Ritzmann, 228 Fifth Avenue. The original cast of Evangeline was as follows: Gabriel, Eliza Weathersby; Basil, M. C. Daly; Le Blanc, Nat C. Goodwin; King Gha, E. S. Tarr; Hans Wagner, C. Rosene; Captain Dietrich, George Knight; the jailer, Percy Vining; fisherman, Harry Hunter; Oween, Blanche Greene; Ringbolt, Richard Golden; policeman, R. Golden; Dilishak, H. E. Dixey; Leo, James Nolan; Evangeline, Lizzie Harold; Eulalie, Lizzie Webster; Catherine, Harry Josephs.

♠

ADVISES LOWER PRICES.

To the Editor of THE MIRROR:

SIR.—After many years' experience both in England and America, I think I may venture to say something about prices of admission, referred to in THE MIRROR editorially. When $2.50 (English) and $2.00 (American) were first charged it was because the stalls (English) and the parquette (American) were installed, thereby ousting the two-shilling pit (English) and the fifty-cent seats (American). More theatres, bigger productions, and bigger salaries (for leads, not support) demanded bigger prices. I remember when J. L. Toole, Charles Dillon, Brothers Webb, Charles Wyndham, Ristori, and Sothern the elder, all of whom I have supported, played to packed pit at fifty cents and a generally filled dress circle in the provinces. These pittites came at least once a week; the higher priced people once a month. The row in a London theatre on a premiere night, when there was a demand for the restoration of the pit, was during Wilson Barrett's management. Ten shillings and sixpence ($2.00 here) was problematical. Two shillings was sure and paid the highest salaried star every week of the star's visit. Cut your star's salaries, pay more to really good support, cater to the general public rather than to the captious, tired, seen-it-all-before clientele, and managers will be sure at the season's end to have balances in the bank.

CARRIE STOYLE.

NEWS OF NATIONAL FEDERATION.

The announcement that David Belasco would consign all plays from unknown authors to the waste basket has inspired a controversy in some of the New York newspapers. S. L. Sternfield and others have taken up the cudgel in the *Times* against Mr. Belasco. Mr. Sternfield, in a communication to that paper, asked: "What should the unfortunate aspirant do in a matter of this kind?" His own advice is an appeal to the universities to establish a bureau for the reading of plays. The organizers of the Federation of Theatre Clubs have welcomed this opportunity to explain the purpose of their organization.

Secretary Frederick F. Schrader, speaking of this, said to a MIRROR reporter: "The Federation exists for the express purpose of affording the untried dramatist an impartial judgment on his play, and, if it is worthy, a production without expense to him. The Federation proposes, among other things, to bring worthy works to the notice of producing managers through trial performances instead of through manuscripts.

"In accordance with this policy the organization will give four public trials of new plays next season, the first on Oct. 6. A reading committee of nine, including Sydney Rosenfeld and Mary Shaw, with other members from literary pursuits, are busily engaged now in looking over plays sent in. Two plays have been found so far of high quality. Managers are interested to the extent that three of them have offered the use of a theatre for the first performance in return for an option on the play given.

"In this way the Federation has anticipated the decision of Mr. Belasco. Through co-operation of playwrights, players, playgoers, and play producers, it has found a practical way to give the novice his opportunity and the manager a chance to look over the play on the stage. The sole compensation for the Federation will be the usual agent's commission, which the author would have to pay in any event if he sold his play through a play broker, and under our by-laws the money so accruing is to be used in making other productions of plays by authors who can get no hearing through the usual channels."

The Federation is receiving accessions to its membership from all parts of the country. Since the last list was published in THE MIRROR, the following names have been added to the roll:

A. Baldwin Sloane, Mrs. L. Johnson, William Lincoln Balch, Mrs. Balch, St. John Lewis, Mrs. Florence E. Bentley, Mrs. H. Purcell, Kathryn Hanning, Mrs. M. L. Wadleigh, Mrs. M. Burns, Mrs. W. G. Bird, Mrs. Annie Bradley, Anna Sheedy, Mrs. Florence E. Townsend, William W. Ellsworth, Mrs. Sarah B. Ballard, Richard A. Purdy, Edward E. Kidder, Eva E. Vom Baur, Rachel Orothers, Edwin Arden, Margaret Small Dodge, Louise Muldener, Harry B. De Lasaux, and Henry Turberville.

PROGRAMME FOR WINTER GARDEN.

The Winter Garden will begin its third year on next Monday evening with a double bill. The Passing Show of 1912 and The Ballet of 1830. This bill is to last, if conditions are favorable, until well on in the Autumn. The Passing Show of 1912, which is made up of two acts and eight scenes, and employs the largest number of persons ever seen at the Winter Garden, will have the following cast: Trixie Friganza, Charlotte Greenwood, Anna Wheaton, Jobyna Howland, Shirley Kellogg, Hyla Allen, La Petite Adelaide, Charles J. Ross, Willie Howard, Eugene Howard, Evelyn Beerbohm, Sydney Grant, Albert S. Howson, Moon and Morris, Ernest Hare, Oscar Schwars, Edward Cutler, Rosalie Ceballos, Florence Cable, Mae Healy, Kitty Kyle, Marie Lloyd, Isabelle Jason, Olga Hempstone, Billie Claggett, and Fanny Kidston. The principals for The Ballet of 1830, all of whom appeared in the original production at the Alhambra Theatre, London, are Emile Agoust, Nellie Brown, Greville Moore, Emil Zajah, and E. Zanfretta.

The book and lyrics of The Passing Show of 1912 are by George Bronson Howard and Harold A. Attridge, and the music is by Louis A. Hirsch. It is described as a satire on passing events, theatrical, political, and otherwise, of the current year. The story is said to make each character a striking personality, which will, at the same time, be the embodiment of some notable, well-known character of the stage or person prominent in the public eye. One role, that of "the strenuous citizen," is a personality made up of the beggar in Kismet, Roosevelt, and the husband in Bought and Paid For. In this manner there are woven into the plot travesties on Bought and Paid For, Bunty Pulls the Strings, Kismet, The Quaker Girl, A Butterfly on the Wheel, The Typhoon, Officer 666, The Pirates of Penzance, and The Woman.

One of the most picturesque scenes will be the harem-room travesty on Kismet, wherein will be shown the bathing pool, with sixteen girl swimmers. The Passing Show of 1912, following the policy of Winter Garden entertainments, will serve as the means for introducing a number of new specialties. Prominent among these will be Adelaide and Hughes, Moon and Morris in new dances, and others. The entire production has been staged by Ned Wayburn.

The Ballet of 1830, which forms the concluding portion of the new programme, is from the Alhambra Theatre, London. When presented at the Winter Garden it will be seen with the original principals and a special corps de ballet of sixty. The locale is Montmartre, Paris, and the time is 1830. The music, except for some of the more spirited movements, is all taken from the old French masters. The ballet, it must be noted, is in three scenes.

THE GILBERT AND SULLIVAN TRAIN.

A jump from coast to coast in a special train is to be made by the Gilbert and Sullivan Opera company next week. The company, composed of the stars who have been singing in the recent New York revivals, with a standard chorus for the four Gilbert and Sullivan operas, will leave New York on Monday afternoon, July 15. They will open at the Cort Theatre in San Francisco, on Sunday night, July 21. Their route will lie over the West Shore Railroad to Buffalo, then over the Lake Shore and Michigan Southern to Chicago, the Chicago, Rock Island, and Pacific to Denver, the Union Pacific to Ogden, and the Southern Pacific to San Francisco. The organization, composed of more than a hundred people, will have a train of unusually good equipment, including sleepers, dining car, a smoking coach, and three baggage cars. A large part of the equipment will go through without change. Frank Myers, of the New York Central passenger department, will accompany the party through to San Francisco.

METROPOLITAN BALLET SCHOOL MAY GO.

It is rumored that the ballet school of the Metropolitan Opera House may be discontinued after next season. The three-year contract of Madame Cavallazzi will expire next Winter, and the directors have refused to enter into another contract for more than a year. Madame Cavallazzi will say nothing, but it is known that she will remain in this country to direct the school only if her contract is renewed for another three years. No fault has been found with the school, and something of a recomendation is given in the appointment of Eva Swain, a pupil, as prima ballerina of the Metropolitan Opera House next year. The school was founded in 1909, and Madame Cavallazzi was brought from London.

GREAT NATIONAL SAENGERFEST.

The twenty-third saengerfest of the Northeastern Saengerbund, held last week in Philadelphia, drew thousands of persons. President and Mrs. Taft attended. Marie Rappold, Louise Homer, and Henri Scott were the chief soloists, and the Junger Maennerchor of Philadelphia won permanently the German Emperor's prize. On July 3 Madame Rappold and a chorus of seven hundred gave an open air concert in the City Hall Plaza to fifteen thousand people. The saengerfest of 1915 will be held in Brooklyn.

CURRENT AMUSEMENTS.

Week ending July 13.

CASINO—Closed June 29.
COLUMBIA—The Merry-Go-Rounders—5th week.
COMEDY—Bunty Pulls the Strings—40th week—353 to 361 times.
FOX'S—Academy Stock co. in The Prince Chap—12 times.
GAIETY—Closed July 6.
GLOBE—The Rose Maid—12th week—91 to 98 times.
HAMMERSTEIN'S ROOF—Vaudeville.
KEITH'S UNION SQUARE—Vaudeville.
METROPOLIS—Cecil Spooner Stock co. in Rip Van Winkle and A Girl in Pawn—10 times.
NEW AMSTERDAM—Closed June 29.
PLAYHOUSE—Bought and Paid For—42d week—358 to 365 times.
PROCTOR'S FIFTH AVENUE—Vaudeville.
PROSPECT—Stock co. in The Typhoon—10 times.
TREMONT—Stock co. in Is Marriage a Failure?—12 times.
VICTORIA—Vaudeville—Matinees.
WEST END—Corse Payton Stock co. in Three Weeks—12 times.
WINTER GARDEN—Closed June 29.
ZIEGFELD MOULIN ROUGE—A Winsome Widow—14th week—102 to 109 times.

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Rest and Recreation

Herbert Sears is visiting Leo C. Bell at Reno, Nev. Later they will go to the former's ranch in California, where they will spend the Summer.

Edouard Trout is spending the Summer with Alonzo Thompson, of Denver, Colo., at his cottage, Lily Dale, N. Y. Mr. Trout opens his season as musical director about Aug. 15.

The regatta held at Buckeye Lake, near Millersport, O., July 4, was a signal success for John W. Vogel, whose speedy motor boat, *The Minstrel King*, won handily in the speed events. Manager Vogel and his wife are resting there, and the bungalow, their summer home, is one of the show places on the lake.

Adele Rowland is to retire from the cast of A Modern Eve, in Chicago, in order to enjoy a rest at the seaside.

Gladys Zell, of A Winsome Widow, set out upon a transcontinental motor trip on July 8. She hopes to reach San Francisco, returning to New York by railway to rejoin the company on Labor Day.

Emma Lucy Gates, the Utah singer who recently made a flying trip from Berlin and sang at a concert in the Mormon Tabernacle, Salt Lake City, is now rusticating among the mountain lakes in the tops of the Wasatch Range, amongst perpetual snows. She will soon return to Berlin to complete her contract with the Cassel Opera.

Annie Russell is at her home, The Ledges, Pemequid Harbor, Me., to remain until rehearsals begin for her Old English Comedy company.

Mrs. Channing Pollock (Anna Marble) sailed on July 6 for a few weeks of rest in Paris before resuming her work as press representative at the Hippodrome.

W. B. Patton, after a tour of the Orpheum Circuit, has gone to his Summer home, Windsor Beach, N. Y., on Lake Ontario.

Mr. and Mrs. Eugene Walter (Charlotte Walker) have gone to Yellow Lake, Wis., where they will camp until the end of July, when Mr. Walter is scheduled to rehearse in Chicago his latest play, Fine Feathers, which will open the season at the Cort Theatre on Aug. 10. The cast will enlist the services of Wilton Lackaye, Robert Edeson, Max Figman, Rose Coghlan, and Amelia Summerville.

Francis Kingdon is at his home, Athol, Mass., for the Summer.

Mr. and Mrs. Alexander Leftwich are Summering at Cape May, N. Y.

Lute Vroman, last season stage director of The Sweetest Girl in Paris, is spending a few weeks at his home, Syracuse, N. Y.

Frank E. Morse is out with a souvenir postal card showing his pretty Summer cottage at Ashland, N. H., up around Winnipesaukee way, where he is catching all the fishes in the lake.

Lee Kugel, general press representative for Henry B. Harris, is spending a short vacation at his home town, Farmington, Mo.

L. J. Loring is summering at the Primrose Hill Farm, Rhinebeck, N. Y., and giving platform entertainments once a week. Mr. Loring has been re-engaged for Everywoman (Western).

HIPPODROME'S FOURTH SEASON.

PITTSBURGH, PA. (*Special*).—The Pittsburgh Hippodrome, Forbes Field, inaugurated its fourth Summer season July 1 with an audience on the opening night of about 12,000. The programme consisted of seventeen numbers, most of which were new to Pittsburgh. The acts included the Old Homestead Double Quartette, Top o' the World Dancers, Bennett Sisters, physical culture experts; Cottrell-Powell Troupe of Horsemen; Romeo the First, the nearman chimpansee; Louise Stickney's Circus; Three Parel Sisters, performers on trapeze and rings; Six Spillers, in vocal and instrumental selections; Arthur and Jannette, pantomimists; Price and Price, knockabout duo; Jack Richards, dancer and juggler; Nirella's Fourteenth Regiment Band, and others.

DANIEL J. FACKINER.

OUTDOOR AMUSEMENTS.

The aviation meet and street carnival at Oswego City, N. Y., last week drew between twenty-five and thirty thousand visitors. Captain Baldwin, Beckwith, Havens, and Lieut. J. H. Towers, U. S. A., made spectacular flights.

Gentry Brothers Circus visited Windsor, Ont., July 8.

VAUDEVILLE NOTES

Harry Houdini, the jail breaker, handcuff king, etc., startled New York on July 7 when, manacled and shackled, he was nailed in a big box which was bound with steel bands and lowered from a boat into the river. Within a minute, Houdini was swimming beside the boat, free of all bonds—and the box was fished up apparently not having been opened at all. Houdini is safer to-day at Hammerstein's than he would have been in Salem, Mass., in witchcraft days.

Rose Pitonoff, the swimmer, left for Europe last week to fulfill engagements there.

Daniel Frohman's production, Detective Keen, has been booked for a long season, opening at the Majestic, Chicago, on Aug. 5.

The Southern Musical Comedy Circuit has been formed by Henry Greenwall, Jake Wells, and Clarence Weis to operate a burlesque "wheel" in the South, with sixteen touring attractions.

Kada Clark and Dale Devereaux jumped from the Family Theatre, Detroit, Mich., to the Lyric, Fort Smith, Ark., a distance of nine hundred and eighty-five miles, to open on the Hodkins' Circuit. They are meeting with much success in their vaudeville offering.

Theodore Babcock will soon produce a playlet, Faro Jim, by Edith Sessions Tupper.

Madame Busse and her toy terriers are working their way toward Minneapolis, where they open on the Sullivan and Considine time July 21.

Kurtio's roosters are playing return dates on the Interstate Circuit.

NEW HOUSES.

Scranton, Pa., is to have two new theatres before the close of the year. One will be used for vaudeville and motion pictures. The other will be financed by New York capitalists, represented by Mrs. Mary McKnight, who has been in the city for several months. It will be used for first-class attractions only.

J. M. Ward has resigned from the Columbia Amusement Company, for whom he has managed the Gayety Theatre, Detroit, Mich., for four years, to assume general management of the United Theatres Company, a new $500,000 corporation, backed by a number of Detroit capitalists, who will build a vaudeville theatre there to seat 3,000 persons. They intend also to erect four smaller theatres, seating from 1,200 to 1,500 each, located in outlying sections of Detroit. Mr. Ward's vaudeville theatre, now in course of construction at Windsor, Ont., will be ready to open on Sept. 2.

RECORD OF DEATHS.

David Henry Brandt, recently piano accompanist for Lydia Barry, died at the Jewish Hospital, Brooklyn, N. Y., on July 4, of heart failure, aged twenty-four years.

Charles Joseph Rolfe, son of the late Professor William Rolfe, Shakespearean authority of Harvard University, died in a sanitarium at Bensonhurst, N. Y., on July 4. In 1897 he married a granddaughter of the late Joseph Jefferson, who survives.

George T. Ford, treasurer of Ford's Opera House, Baltimore, died in that city on July 5, aged fifty-eight years. With his brothers, Charles E., John T., and Harry M. Ford, he had been associated since boyhood in the direction of the theatre named. His widow and five children survive.

Al. Leech died at a private sanitarium in this city on July 5 of cerebro-spinal meningitis, aged forty-three years. It is believed that overwork upon a mechanical invention that he was striving to perfect contributed largely to his collapse. He is best remembered, probably, for his vaudeville work under name of Al. Leech and the Three Rosebuds, his eccentric acrobatics on a collapsible stairway provoking much merriment. He starred once in Girls Will Be Girls, and appeared lately in Lew Fields's productions, The Jolly Bachelors and The Never Homes. His widow and a daughter, Mrs. Helen Fertig, survive.

A. A. Adams, of the Pain Fireworks Company, was burned to death at New Rochelle, N. Y., on July 4. He was directing a pyrotechnic display in a small boat half a mile from shore when the fireworks exploded. He was dead when assistance reached the boat.

Minnie Lester, a former repertoire star, committed suicide by drowning at Canastota, N. Y., on June 29. Miss Lester was the wife of George E. Mitchell, of Syracuse, who acted as her manager.

Hazel Chapple Beldon, wife of Milo Beldon, died at Trinity Hospital, Brooklyn, N. Y., on June 26, after an operation.

AMUSEMENTS AT PARKS.

LOUISVILLE, KY. (*Special*). — Fontaine Ferry and Riverview Parks continue to be the only amusement places now open here. At the former last week Natiello's Band gave satisfaction and an excellent vaudeville bill was offered in the pavilion. At Riverview the stock company made a distinct hit in the comedy, The Three Hats, and Phillippini's Band with Susanne Lehmann as soloist, pleased the large attendance.

Corinne Sales, a Louisville girl, rejoined her husband here July 1, and the team of Dooley and Sales was one of the hits at Fontaine Ferry. Mrs. Dooley has recovered from injuries she received in an automobile accident.

John L. Croro, formerly treasurer at Macauley's, now manager of a theatre at Spartanburg, S. C., was one of the visitors of the week.

The Frank McEnter Pastoral Players, formerly with the Ben Greet Players, gave an open-air performance of A Midsummer Night's Dream on the lawn of the Country Club July 8.

CHARLES D. CLARKE.

DRAMA TALKS A FEATURE.

MAYSVILLE, KY. (*Special*).—Under the management of the Redpath Bureau, Maysville enjoyed a Chautauqua programme for the week June 26-July 2. Entertainment was furnished morning, afternoon and evening by such distinguished speakers as Senator Frank J. Cannon, Opie Read, Judge Marcus A. Kavanagh, ex-Governor E. W. Hoch, Judge A. Z. Blair, and music was supplied by Kryl's band, Women's Spanish Orchestra, Carroll Glee Club, and Le Brun Grand Opera company. Rev. William E. Danforth, who spoke each morning on "The Ethical Significance of Recent Plays," including Kindling, The Return of Peter Grim, The Fortune Hunter, The Passing of the Third Floor Back, and The Servant in the House, is author of the new play, The Golden Calf, which will be played by William H. Crane this season. The entertainments were given under a large tent, and nearly every seat was occupied at each performance. Enough tickets have already been pledged to warrant another Chautauqua next Summer. T. M. Cornelison was the superintendent here.

EUGENE MERZ.

NEWSPAPER MEN CAN DANCE.

Managers and others who read newspaper criticisms of dancing in operettas and musical comedies have long been curious to learn whether newspaper men knew the dance steps. Curiosity is now satisfied—they do. The revelation came at a Fourth of July party given to The Rose Maid company by Werba and Luescher. Quite by accident a few newspaper men happened in the special cars which took the company up to Arrowhead Inn. When fireworks were shown on the lawn, the newspaper men did not appear in the bright lights, and afterward at a dinner in the palm room they sat back under the palms. Apparently no one knew they were there, except, of course, Frank C. Payne and his assistant, Fred Schader, of the press department. But when Phillip Sheffield began to send music forth from the piano—no one but Sheffield knew that he was a musician until he joined The Rose Maid—the room cleared quickly. There is some dispute as to which newspaper man was first on the scene, but they were all there early. A few strains of "The Star Spangled Banner" had made them rise from their seats. One strain of the "Gaby Glide" had them whirling about the floor, not by themselves, but with the girls. Mr. Payne and Mr. Schader made rapid fire introductions, and then the secret was out. Those newspaper men could dance. They did not only the late variations of all regular dances, but some that are supposedly known only to the profession. One surprised his partner by sending her off on a whirl, catching her deftly and shifting her off on another tangent. It was real dancing, and it lasted for all the numbers, something new every minute. The girls enjoyed it, too, and Werba and Luescher made such a generous allowance of time before the special cars went back downtown that everybody voted it a real party.

Since the decision rendered by the United States Supreme Court, it has been decided by the Monks hereafter to bottle

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THE CALLBOY'S COMMENTS

NOT DEAD YET.

They tell me to-day that I've said my say,
That I've had my share of fun;
Ev'ry dog, you know, has his day and so
Mine's passed and the deal is done.
They smile and they sneer with pitying tear,
For the night that knows no sun,
For the ending span of what's not a man,
But only what's left of one.

Yet never the race nor ever the pace
Have I seen too swift for me,
And the joy of thirst, and the heads that burst
Are dear as they used to be.
And the paris and plays of the grand old days
That once were just pie for me!
Don't you think I'd play in the same old way,
If the chance could only be?

Ay, laugh if you will, and sneer at me still,
And ween for the sun that's set;
But don't think I'll care—I'll get my own share—
There's blood in the old man yet!

It is eminently meet and proper to accord prompt praise and full credit to anyone who can lay just claim to a great discovery, an epochal invention or anything else indisputably calculated to leave its impress forever on the sands of time. No one should be stingy enough to withhold laudation from another who courageously butts into territory never before explored or who, with zeal deserving of highest commendation, puts over a notable improvement upon all recorded precedents.

All this by way of leading up to a new slang phrase that Bert Leslie is reported to be employing with terrific effect on the Orpheum Circuit. Appreciating, no doubt, that the day is passed when one might safely spring such antiquated pleasantries as "Back to the woods!" or "Back to the mines!" or even "To the tall timber for yours!" Mr. Leslie is said to be making use of the truly eloquent expression, "Back to the bakery—you're not half done!"

The picturesque simplicity, the gentle humor, the tender admonition of these scintillating syllables, uplifting the souls of the hearers, cannot but impress by their sweet sympathy, their subtle symbolism. Consider, too, the moral courage required to hand out such an observation. Mr. Leslie should be in line for a Carnegie medal for heroism or a V. C. for conspicuous bravery.

Gladys Unger, whose clever adaptations of foreign plays have brought her into prominence as an author, is quoted as saying: "Sir Arthur Pinero gave me as a rule for successful playwriting that I should never write about anything I did not actually know."

There is small doubt that playgoers, book lovers, and lecture patrons might be spared an appreciable share of superfluous suffering if authors and lecturers invariably adhered to this policy. But think of what a discouragement it might prove to many of these diligent workers who might be handicapped seriously if they had to know much of what they talk about. There are a variety of subjects, intelligence of which may be imparted to the rank outsider much more lucidly and luminously by one with merely superficial knowledge of them than by another knowing all about their every phase or aspect.

Eliminating, of course, writers and lecturers devoted absolutely to scientific research, too much knowledge is often a dangerous thing for authors and others seeking to make things clear to those who know less than themselves of the matters in hand. Such enlightenment brings loss of perspective, along with failure to discern solely the details that will interest or instruct without boring to death or even overwhelming completely.

Your native of the Congo jungles, your denizen of the Siberian steppes, your frappéed Eskimo in his snow hut, your red-handed, black-hearted thug of the underworld, your smug scion of an ancient aristocracy—which of these, although the arcana of their various estates be perfectly familiar to them, could possibly know what we would want to learn concerning them? But the traveler who drops in for a day or two, looks around a bit, notes the high places, breathes the atmosphere and observes the salient characteristics, can come away and favor us with a play, a book or a lecture that will be hailed as the work of one thoroughly comprehending the situation.

Sir Arthur might well have tempered his advice by a few qualifications, and Miss Unger may find it often easier to write about things that she does not "actually know." Maybe that is why I cannot do justice to this argument.

Referring to lecturers, reminds me of one whom I encountered in a one-night stand. My day's work done, I cast about for means whereby to kill the evening and decided, not without some misgivings, to take in a lecture by Professor Somebodyorother on "Petra, the Lost City," offered at the town hall in a Y. M. C. A. course. There was not half a house, but the professor was a benevolent-looking old gentleman, with long whiskers and gold-rimmed spectacles, and he had some good stereopticon pictures. He brought out a leather-bound manuscript, laid it upon a sort of reading desk with gas bracket attached, and read his lecture.

It was all worded in the first person, telling how he had done everything himself—how he had gottten into the hidden rock city of Arabia after amazing hardships how he had narrowly escaped from the belligerent Bedouins, etc., etc. When the recital was about half over I became conscious of the fact that there was something strangely familiar in the narrative as read. A few of the pictures impressed me, too, as more or less old friends. And then I happened to remember that I had read the whole "lecture" in a magazine a few years before, and that the article had not been signed by the benevolent-looking lecturer.

I was at pains to investigate later sufficiently to learn that the eminent "traveler" whom I had seen and heard, not only had never visited Petra, but had never written anything about that wondrous place, simply reeling off the magazine material verbatim and masquerading before the admiring villagers as one who had journeyed afar in strange lands, had seen extraordinary sights and had undergone nerve-testing experiences. I could have wished afterward that I had been thus posted when I heard the "lecture" and had taken occasion to ask the "professor" a few leading questions concerning the rock-hewn Petra, Arabia in general, Mahomet, the Koran, the hasheeshans, the dervishes, the Bedouins, Hassan Ben Ali, and all the rest.

And didn't the "professor" get away with it very much better than if he'd really known something about it? Ten to one, if he had ever actually gone to Petra, the Arabs would have killed him on sight. After all, it's not only easier, cheaper, and more acceptable to dissertate upon matters whereof you know not—but it's a whole lot safer besides. That's why I love to do it.

THE CALLBOY.

ALL BILLS GO WELL.

BROOKLYN, N. Y. (*Special*).—Headliners were plentiful at the Brighton and Coney Island theatres last week and the holiday week offerings attracted an unusual patronage to those theatres. Fannie Brice made her first appearance at the New Brighton Theatre. She was heralded as the headliner, and clearly won that distinction with her repertoire of dainty songs and jests. Jesse Lasky's musical production, The Antique Girl, and S. Miller Kent and company in The Real Q., a unique playlet of the Raffles type, were close rivals for second honors.

Lillian Shaw, the clever dialect commedienne, headed the bill at the Brighton Beach Music Hall. Her success at this house was more pronounced than ever, and she was compelled to respond to so many encores that the management interfered on behalf of the rest of the performers. Gladys Clark and Henry Bergman never fail to please with their skit, A Baseball Flirtation. Bessie Clifford and Victor Morely in their Wee Bit of Everything, and Charles and Adelaide Wilson won the favor of the audience.

Ethel Green and Helena Frederick divided honors at Henderson's Music Hall. Miss Frederick appeared in a tabloid version of Mascagni's Cavalleria Rusticana. She rendered the operatic selections in a capable manner, and was well supported. Ethel Green appeared to be at her best, and completely captivated her audience with her selection of clever songs and the artistic manner in which she rendered them. Charles and Fannie Van in A Case of Emergency and the majority of the other numbers were well received.

A bill including several high-class novelties was presented at the De Kalb Theatre. The Moskowitz family, a group of Russian singers, pleased the audience with their selections. The Lauretta Twin Sisters presented a bar act which has never before been attempted by women, and held the audience in amazement. The Four Singing Girls and the other acts attracted no small amount of attention. J. LEROY DRUG.

WISH WYNNE IN CHICAGO.

CHICAGO, ILL. (*Special*).—The Majestic Theatre, Chicago, presents this week some entirely new acts of high quality. One of the features is Wish Wynne, an English comedienne, who comes to Chicago for the first time with a high reputation among the character actresses of England. Miss Wynne sings songs written by herself and intended to fit her peculiar talents. Her programme includes several titles such as "Charm," "The Kiddy," "The Country Girl," and "The Slavey." She stands in ability with such English artists as Vesta Victoria, Alice Lloyd, and Ada Reeve. Another novelty act on this bill is a dancing ensemble of high quality called a Ballet Classique. This includes fourteen participants, who are dancers of more than ordinary ability, and who have arranged some most noteworthy examples of classic dancing reduced to those terms of popularity which every one can appreciate. Ed Blondell and company produce an effective comedy sketch. Billy Gould and Belle Ashlyn are important features of the programme, with their singing, talking, and dancing act. Simondet, a high-class tenor who comes with more than an ordinary reputation, presents a number of popular arias, and the noted Five Sullys appear in a clever comedy sketch. Techow's trained cats and Juggling De Lisle present many novelties in their lines of work.

H. C. BAKER.

GEORGE E. MURPHY'S LIFE START.

Murphy, Whitman and Company have gone to the Pacific Coast for a lengthy tour that will include six weeks in Honolulu. On their westward way, Mr. and Mrs. George E. Murphy visited his old home, Independence, Mo., and gave a couple of performances at the Electric Theatre in order that the home folks might see him act out. Between the acts Mr. Murphy told of his first dash into the world. He started from the public square in Independence in 1894, to ride to Roswell, N. M., horseback, starting with nothing, and arriving with $100. Before leaving he gathered a crowd, and told of his wager. One man tossed him a penny, which he auctioned off, netting $1. Then he charged 5 cents a handshake. He left Independence with $2.45, obtained in the little talk at the square. He made the trip, and made his one hundred and has been making good ever since.

"PRIVATE SAMMY" SUCCEEDS

ST. LOUIS (*Special*).—Private Sammy, a new musical comedy by William Ryan and Oscar Condon, two St. Louis actors, met with success at Delmar Garden, in that city, week of June 30. This is the first attempt of these young playwrights, and they are to be congratulated. They have written another musical comedy, A Florida Honeymoon, which has been accepted by a New York manager. Mr. Condon's music in Private Sammy is pleasing and the play afforded much amusement. The greater share of the success is due to Al. Laughlin, the stage director. In the cast were Frank Hareb, Ike Oliver, Al. Rauh, Ralph Moore, W. K. Allen, Eva Mae Carey, Jessie Huston, and Katherine Allen.

VIVIAN S. WATKINS.

CITIZENS BUILD THEATRE.

BRUNSWICK, ME. (*Special*).—The New Cumberland, a handsome new theatre in Brunswick, was opened to the public July 1, the programme including an address by Professor George T. Files, of Bowdoin College, motion pictures, illustrated songs and music by an enlarged orchestra. In the audience that filled the theatre were many people from Portland and Bath. The theatre, modern in every respect, was built from capital furnished by citizens of Brunswick. E. A. Cranford, the manager, who has leased the building for five years, has had long experience in the theatrical business in Brunswick. He expects to book high-class attractions. J. F. SNOW.

MISS ANGLIN SERENADED.

ST. JOHN, N. B. (*Special*).—Much enthusiasm marked Margaret Anglin's visit to St. John, N. B., the home of her school-day youth. Several hundred people gathered at the station June 30 to welcome her. The Governor of New Brunswick and party, and the Mayor of St. John and party, occupied boxes at the performance of Green Stockings. Miss Anglin was serenaded at her hotel by the City Cornet Band, one of whose selections was "When You and I Were Young, Maggie." In a letter to the press Miss Anglin intimated an early return to St. John. K. C. TAPLEY.

REFLECTIONS.

Henry A. Barrows and Dorothy Hines, of The Spring Maid, were married recently in Spokane, Wash.

A. D. Cantor, a Wall Street man, naturally speculative, bid $100 last week for an alimony claim of $28,445 secured by Ethel S. Elliott, opera singer, against her divorced husband, John L. Elliott, president of an Arizona smelting company.

In the new Winter Garden production certain of the chorus girls will be required to swim in a tank scene. Bessie Gray, May Dealy, Allayne Pickard, May Day, Esther Pierce, Marie Wallace, Helen Lloyd, Etta Franklyn, Connie Mangat, Alma Braham, Winona Wilkins, Lottie Franklyn, Bertha Britton, Isabelle Barclay, and Bessie Shannon are learning the mermaid business.

Of Manager P. B. Chase's Washington staff, Mr. Chase and his son, Harold, are at Beverly, O.; Charles Stevenson has gone to the Adirondacks, and R. E. Long to Atlantic City.

Leoncavallo's first comic opera, The Little Queen of the Roses, which has had a successful premiere in Rome, and is secured by Andreas Dippel for America, is said to make fun of the love affair of ex-King Manuel of Portugal and Gaby Deslys.

Captain Jack Bonavita, the lion tamer, is soon to return to Coney Island as a feature with the Ellis European Circus.

Wells Watson Ginn, a graduate of the Leland Powers's School of Oratory, Boston, read The Man from Home at the Auditorium, Bellefontaine, O., his home town, on June 27.

Nellie Lynch and Albert Weston sailed on the *Olympic* on July 6, to begin their tour around the world, opening in South Africa.

Minna Phillips, for several years leading woman for Corse Payton, made her vaudeville debut at the De Kalb Theatre, Brooklyn, on July 8, with Louis Leon Hall, in a sketch, The Turn of a Card, by two Brooklyn newspaper men, Edwin F. Reilly and Ralph D. Robinson.

FRANK WILCOX.

Frank Wilcox, pictured on this page, has been leading man at the Westchester Theatre, Mount Vernon, N. Y., under management of Ira Hards, having just closed a sixty-four weeks' engagement, and playing since the company was organized. Mr. Wilcox is a young man of fine presence and strong personality, unusually versatile, scoring alike in leading male roles in The Man from Home, The Talk of New York, The Third Degree, The Dictator, Madame X, The Witching Hour, etc.

THE ROYAL COMMAND VARIETY.

The much heralded special vaudeville performance by royal command was given before the King and Queen of England at the Palace Theatre, London, on July 1. The programme had been changed about sundry times; more than a few performers announced to have been "commanded" were not on the card as finally arranged, and no one knows how many more or less prominent artists are sore distressed that they were omitted. At last "command" the programme included Harry Lauder, Harry Tate, Fred Farren and Ada Crispi, Little Tich, Clarice Mayne, Mlle. La Pia, George Robey, Vesta Tilley, Alfred Lester, Anna Pavlova, Cecilia Loftus, The Palace Girls, Wilkie Bard, Arthur Prince, Pipifax and Panlo, David Devant, Charles Aldrich, Paul Cinquevalli, Fanny Fields, and G. H. Chirgwin.

OUTDOOR AMUSEMENTS.

Bud Mars opened his Aviation School and Aviation Park, at Lake Contrary, Mo., July 4. His factory for making flying machines will soon be in operation at the park. His flights were the principal feature of the exhibition on the Fourth.

The Bathing Pavilion at Alki Point, West Seattle, Wash., operated under civic management, is one of the most popular Summer resorts on Puget Sound.

The Retail Merchants' Association, of Taylorville, Ill., will hold a Home Coming and Street Carnival on the public square the week of Aug. 5. The Greater Parker Shows will furnish the principal attractions.

The Ellery Band has opened an engagement of several weeks at Electric Park, Kansas City, Mo. The bathing beach is getting to be the most popular spot in the park since the warm weather set in, although other attractions are also doing well.

The Barnum and Bailey's Circus will visit Spokane, Wash., Aug. 12. The show has something new in the way of a parade, a complete menagerie and a spectacular performance of the wordless play, Cleopatra, with a cast of 1,250 characters, 350 dancing girls, a grand opera chorus of 300 voices, an orchestra of 100 soloists, 650 horses, 6 herds of elephants, a caravan of camels, and a train load of special scenery, costumes, properties, and stage effects.

The Parker Shows will be a feature of the Elks home-coming and jubilee in Toledo, O., Aug. 19-24.

Judging from the route which has been submitted to THE MIRROR by Louis E. Cooke, general agent, with headquarters for the next eight weeks in Chicago, this veteran circus man will have his hands full directing the movements of the Buffalo-Pawnee Bill Wild West Show. Mr. Cooke announces that Chicago people will have an opportunity to see Mr. Cody in Chicago on Saturday, July 20, and Sunday, July 21. The show lot will probably be on the South Side, but Mr. Cooke has not made known the location *yet*.

STOCK COMPANY NEWS

SHUBERT STOCK WELL LIKED.

MINNEAPOLIS, MINN. (*Special*).—With the warm weather the theatre attendance has dropped somewhat, although the Shubert Stock company records excellent business. The company, June 16-22, gave A Man's World an unusually finished performance. Burke Clarke did perhaps the best work of his long local stock career as Frits, while Louise Farnum scored an artistic hit as Leonie. Eva Taylor, Lawrence Grattan, Frances McLeod, George Stilwell, Bert Walter, and Alice Lilja completed the cast. The Fortune Hunter, June 23-29, added another to the list of successful productions. It gave Lawrence Grattan a chance to do excellent work in the lead, and Arthur Cappelen had his first opportunity of the season as the old inventor. The Lottery Man was played last week. Joseph Holicky has joined the company for heavies.

CARLTON W. MILES.

STOCK COMPANY MOVES.

The Colonial Theatre, Ottawa, was closed June 29 for alterations and improvements, and the Colonial Stock company moved to Brittania-on-the-Bay, where they opened July 1 in The Circus Girl to a large audience.

TO BE OPENED IN AUGUST.

The enlarging of the Lyric Theatre, Bridgeport, Conn., has progressed more rapidly than was expected, and according to present plans it will be occupied by Eleanor Cleveland and other members of the Frank Carpenter Stock company Aug. 9.

SOCIETY IN THE CHORUS.

DENVER, COLO. (*Special*).—The Summer Stock company at Lakeside presented Forty-five Minutes from Broadway last week. Mary Boland displayed a charming singing voice and was altogether delightful as the heroine. Rita Otway as the mother-in-law, James Durkin, Eleanor Carey, and Mark Smith were among others prominent in the performance. The chorus was drawn from Denver society circles. At the Tuesday matinee two hundred admissions were sold beyond the seating capacity and the orchestra moved on to the stage to allow more room.

At Elitch's Gardens, the stock company presented The Deep Purple June 30-6. Walter Edwards gave a capital performance as Gordon Lalock, the part he played in the road production. Charles Handysides, Jennie Eustace, and Forrest Winant also scored marked personal successes. Seven Sisters is being played this week.

G. F. STURGIS.

ENTERTAINS NAVAL OFFICERS.

Edward H. Robins, leading man of the Columbia Players of Washington, finds pleasure in the friendship of the officers of the *Mayflower*, the President's yacht. Recently he had as his guests at luncheon Lieutenant and Executive Officer Cook, Paymaster Little, and Lieutenants Sterling, Douglas, and McKinney, the last named a naval aid to the President. A box party at the Columbia Theatre followed. The following day he was the guest of the officers aboard the *Mayflower*.

MARRIED IN AIRDOME.

Before 1,500 people in an airdome at Shelbyville, Ill., Jack Fuquary, comedian in the company that had been playing there, and Beulah Plaster, also a member of the company, were married the night of June 29. The wedding ring used was the gift of D. B. Nigg, manager of the airdome. Rev. A. J. Tracy, pastor of the Shelbyville Presbyterian Church, officiated. The wedding marked the close of the company's engagement in Shelbyville.

TO WRITE A PLAY A WEEK.

Jean Havez, permanent playwright for the musical stock company that William Fox will establish at the Academy of Music in the Fall, has undertaken the trifling task of writing a play a week for a season of forty and possibly fifty-two weeks. The librettist will be expected to prepare satires, musical plays and burlesques founded on current events. Mr. Havez will be assisted by one or two composers and experienced stage directors.

PEARL ABBOTT LEAVES STOCK.

Pearl E. Abbott, who has been playing second business with the Baldwin Melville Stock company at the Court Theatre, Wheeling, W. Va., for the past ten weeks, will leave Saturday night for a two weeks' vacation before starting rehearsals with The Littlest Rebel company, to open in Chicago Aug. 18. The Baldwin Melville stock aggregation is one of the most satisfactory ever placed in Wheeling and it continues to receive hearty support.

BRADFORD-MELVILLE STOCK COMPANY

A Part of the Company at Stratford Hotel, Wheeling, W. Va.

LOUISE COLEMAN RECOVERING.

Louise Coleman, of the Coleman Players, at the Lyceum Theatre, Rochester, N. Y., who has been ill at the Homeopathic Hospital in that city, is reported to be much improved. Her return to the cast is expected soon.

NEW PLAYS FOR STOCK.

The John W. Rumsey Play company has secured a number of interesting plays to be released for stock production, among them Anna Karenina, Contrary Mary, and Ben of Broken Bow, by Edith Ellis. Others on his list are The Man on the Box, Henry E. Dixey's successful starring vehicle; The Call of the Cricket, by Edward Peple; Her Husband's Wife, by A. E. Thomas, and James Montgomery's Take My Advice. Mr. Rumsey offers these plays for the road: Fair Co-Ed, The Slim Princess, The Hoyden, The Echo, The Candy Shop, Sergeant Brue, Artie, Cleo, and The Second Fiddle.

THEODORE LORCH IN PASSAIC.

The Theodore Lorch Stock company opened a Summer season at the Opera House in Passaic, N. J., last Monday. Dora Thorne, the opening attraction, was well received by large audiences throughout the week. Too Much Married is the current offering. Mr. Lorch plays leads and directs the production; his leading woman is Cecil Fay, and others in the company are Harry Belmont, Betty Cullington, Norman Houston, Charles L. Adams, Cammilla Lewis, George L. Graves, and Will Knowles.

HUNTER-BRADFORD PLAYERS CLOSE.

HARTFORD, CONN. (*Special*).—After a successful season the Hunter-Bradford Players closed at Parson's Theatre, Hartford, Conn., last Saturday in Our Wives. The company has given entire satisfaction and wisdom has been shown in the selection of plays. At Poli's Theatre last week, Mrs. Wiggs of the Cabbage Patch proved to be a popular offering.

A. DUMONT.

FIFTEEN BIG WEEKS.

For the fifteenth week of its successful engagement at Harmanus Bleecker Hall, Albany, N. Y., the Lytell-Vaughan Stock company played Our New Minister to big business. The Commuters is this week's offering, and an interesting list of plays has been announced for presentation before the close of the season.

MARGUERITE SKIRVIN IN SYRACUSE.

Marguerite Skirvin, last season with Excuse Me, has been engaged as leading woman of the Ralph Kellard Stock company, playing at the Wieting Theatre, Syracuse, N. Y. She is making her first appearance this week in Billy.

WRIGHT HUNTINGTON STOCK CLOSES.

The success of the Wright Huntington Stock company, that closed its season at the Grand Opera House, Youngstown, O., last Saturday night, probably will lead to another stock company being installed there before long. No definite plans have been made, but there is considerable talk of another stock season.

A SMALL TOWN "NEW THEATRE."

BOSTON, MASS. (*Special*).—William Parke, formerly stage-manager for E. H. Sothern and until recently stage director of John Craig's Stock company at the Castle Square in Boston, is now in charge of the Colonial Theatre in Pittsfield, Mass., and is there directing one of the most interesting of the rapidly multiplying experimental theatres. Pittsfield is a city of thirty thousand in western Massachusetts, prosperous commercially and with a healthy intellectual life except that its one good theatre was abandoned to the usual fate of the one-night stand, with a first-rate show one night, an inferior one the next, and with frequent periods of darkness. Gradually dissatisfaction moved fifty citizens, last January, to buy the theatre and try to run it according to their own ideas, saying in the circular which they sent broadcast for advice and suggestions, "the theatre justifies a consideration not dissimilar to that with which we regard our public library or our art museum."

After trying to book shows from New York and becoming dissatisfied with the result, the directors recently entered into an agreement with Mr. Parke whereby he directs and shares in their enterprise. Mr. Parke's policy will be that of a stock company raised to an unusual level of excellence. He makes a special effort for modern, unconventional scenic productions, for even, well-balanced ensemble in acting, and he selects plays which will most appeal to the intelligent population which had been alienated from the theatre in Pittsfield before he took hold.

There are no stars in the company, but Mr. Parke's aim is to find acting ability and versatility in each player and to build up for each play the best ensemble possible without regard to large type. In the company are Wallace Worsley, Ivan E. Simpson, Edward Donnelly, Edith Luckett, George Hassell, Walter Walker, Frank Bertrand, Alfred Clark, Robert Middlemass, Madeline Moore, Kate Ryan, Robert Graves, Mary Grey, and Charlotte Adams. So far the company has acted Arms and the Man, The Marriage of Kitty, The Man on the Box, When We Were Twenty-one, Arizona, and The Witching Hour.

Kenneth Macgowan writes in the Boston *Transcript* of the new venture: "If the scheme goes through, Pittsfield will demonstrate the solution of the one-night stand problem. All a town needs is a William Parke and a communal sense and the trick is done. And Pittsfield is also showing the secret of real success of any attempt to run a theatre for the better drama. We might have guessed it from the municipal theatres of Germany, but at any rate here it is. Put a director in charge of a simple company of no false pretensions, a director of progressive mind, earnestness, and good-sized abilities. Get the theatre under some ownership which recognizes that interest and profits have rights nowhere less than in so common an institution as the playhouse. Above all, get the communal, not the individual or the charitable idea behind the theatre. Then, like Pittsfield, you may succeed where New York millionaires have failed."

ROBERT EDGAR.

FRANK CHARLTON HEADS COMPANY.

In the production of Alias Jimmy Valentine last week by the Appell Stock company at the International Theatre, Niagara Falls, N. Y. Frank Charlton made his first appearance as leading man. The company is making a successful record through a long season.

CAPACITY IN JERSEY CITY.

JERSEY CITY, N. J. (*Special*).—Edna May Spooner and company are drawing capacity houses at the Orpheum Theatre, Jersey City, where vaudeville and pictures are also part of the programme. Escaped from the Law was offered July 1-3. The central figure of the play is a character called Bowery Eliza, and Miss Spooner was admirable in the part. Her support was excellent, Mary Gibbs Spooner and Arthur Behrens being especially so. These short plays are well staged. The Stranger was given 4-6.

The Rack was presented by the Hudson Players at the Hudson Theatre, Union Hill, July 1-6, to capacity at every performance. It is a very strong play, and, as presented by these players, is one of the best offerings of the stock season. The strongest scene is in the last act, where the district attorney prosecutes the loyal wife. Margaret Greene as the wife was excellent. Paul R. Erertson as the husband, T. Arthur Young as the merciless district attorney, and Frank Krembs as the adventurer were capital. A Gentleman of Leisure July 8-13.

WALTER C. SMITH.

MADAME X IN MONTREAL.

MONTREAL (*Special*).—Madame X was given for the first time here in stock by the Orpheum Players at the Orpheum 1-6, and an excellent performance was the result. Lilian Kemble scored in the difficult leading role. An exceptionally clever piece of character work was done by Richard Ogden as the porter at the Three Crowns. Forrest Orr supplied a good piece of acting as Leroque. William Webb and Don McMillan were amusing as the two confidential agents.

The Summer stock at the Francais gave Our New Minister for their closing week 1-6. Dollie Davis appeared to advantage in the role of Nance. Helen Hope as the boy Skeezicks added another to a list of clever performances, and good character sketches were given by Dan Rae and Margaret Kent.

Erminie seems to have lost none of its drawing powers, judging by the houses that greeted it at the Princess 1-6. The tuneful opera received an adequate production. Rae Edwards scord as Erminie, Forrest Huff and Mr. Stevens alternated in the role of Ravannes, and Jack Henderson was an excellent Caddy. Fritzi von Bussing was charming as Javotte.

W. A. TREMAYNE.

GIVE FINAL PERFORMANCES.

KANSAS CITY, MO. (*Special*).—The Eva Lang Stock company closed its season at the Willis Wood Theatre, Kansas City, Mo., July 1-6, with performances of The Deep Purple. Miss Lang essayed the difficult role of Kate Fallon and handled it admirably. Of the supporting company, Frank Deamthorne, Jack Roscoe, Raymond Wells, Marie Hudson, and Ben Roberts were adequate in leading parts. The play was appropriately staged and costumed.

D. KEEDY CAMPBELL.

OPEN IN BELLOWS FALLS.

The Whiteside-Straus company opened an indefinite Summer season at the Park Theatre, Bellows Falls, Vt., last week. Good sized audiences welcomed the company during its first week. High-class attractions have been secured for production.

STOCK NOTES.

Willie Archer has been especially engaged to play the role of Bud in the production of Wildfire being given by the Albee Stock company at Keith's Theatre, Providence, R. I., this week.

Harry S. Hadfield has left the stock company at the Teck Theatre, Buffalo, N. Y., and is at his farm at Westwood, Mass.

The Princess Stock company at the Princess Theatre, Tacoma, Wash., is playing to good business. Arizona proved to be a particularly popular offering.

Edgar W. Ruff, William De Rouge, and Evelyn Grey, formerly of the Lyric Stock co., at the Sampson Theatre, Penn Yan, N. Y., are spending their vacation in Penn Yan and on Lake Keuka.

In Fifty Years, a new play by Morgan Wallace, was staged for the first time by the Hartman Stock company at the Hartman Theatre, Columbus, O., last Monday. The author, a popular member of the company, appeared in an important role.

Manager Gus S. Greening, of the Dominion Stock company, Ottawa, has resigned on account of poor health. Mr. Greening has been with the company since its organization and is popular with players and patrons alike.

Austin Webb joined the Dominion Stock company, Ottawa, as leading man, July 1, and made a very favorable impression.

Other Stock News on Page 19

MISS ROSE KING

MISS ROSE KING

SUCCESS

MR. EDWARD LYNCH

After a Spring Season of 8 Capacity Weeks

THE

KING-LYNCH PLAYERS

Will "Vacation" in Bangor, Me.

We Return to the Remodelled Worcester Theatre for Our Fall Season

JULY 29

BEST of PLAYS---BEST of PLAYERS

MR. EDWARD LYNCH

STOCK COMPANY NEWS

Continued from page 17.

STOCK COMPANIES IN NEW YORK CITY.

The Christian was admirably presented by William Fox's Stock company, Priscilla Knowles as Glory Quayle and Richard Thornton as John Storm making especial hits. It was Mr. Thornton's first appearance as leading man with this company, and he was most cordially received. Others whose work was applauded were W. H. Gerald, Robert Vaughan, Louis Dean, William H. Evarts, Jack Bennett, Warren Hill, Thomas M. Reynolds, Glynn Anders, Kate Blancke, Marie Curtis, Emma Salvatore, Catherine Bronson, Marie Sinclare, Juno Barrett, and Angela McCaull. This week, The Prince Chap.

At the West End Theatre, Corse Payton's Stock company offered St. Elmo, giving a generally satisfactory performance, although hampered by a dramatization more or less inferior to that in which Vaughan Glaser and Martin L. Alsop have been so successful. Eda Von Luke again evidenced her quality as Edna Earle and Jimmie Jimeson scored in a lesser part. Claude Payton acted the title-role fairly well, but must have forgotten the period of the play when he selected his attire. Others in the cast were William A. Mortimer, John C. King, Everett Murry, Frank Armstrong, William Holden, Edna Earle Andrews, and Mrs. Charlotte Wade Daniel. Three Weeks is the current attraction. On July 15 The Road to Mandalay, by Carl W. Hunt, will be produced for the first time.

Hell Hath No Fury, produced for the first time at the Prospect Theatre last week by the stock company, was reviewed in our last issue. The Typhoon this week.

Cecil Spooner's Stock company revived Tempest and Sunshine, based upon a story by Mary J. Holmes, and quite different from the vaudeville team of like name, though both hailed from Kentucky. In the cast, besides Miss Spooner, were Edwin Carewe, Howard Lang, Frederic Clayton, Hal Clarendon, James J. Flanagan, William Dale, Kenneth Clarendon, Ricca Scott, and Retta Villers. This week, Rip Van Winkle and A Girl in Pawn, after which the company are to take a vacation until Aug. 3, when they will reopen in whatever play a majority of the patrons prefer. On Saturday Miss Spooner and her company will hold a closing reception and everybody will make a speech. "Gifts in the form of remembrances to your particular favorites," says the programme ingenuously, "may be deposited at the box office, where their correct delivery may be assured."

Corse Payton's Stock company at the Tremont Theatre played The Charity Ball last week. This week, Is Marriage a Failure?

RALPH KELLARD

Who Heads His Own Stock Company in Syracuse, N. Y.

PLAY BY ACTOR PRODUCED.

In Fifty Years, a farce-comedy by Morgan Wallace, a member of the Hartman Stock company, playing at the Hartman Theatre, Columbus, O., was produced for the first time by the author and his fellow-players last week. The piece, dealing, as the title suggests, with conditions as they may be fifty years from now, was well received by the audience. From a situation in which women are the controlling influence in business and politics, the author has evolved many bright lines and entertaining situations. The love interest is supplied by a young woman who falls in love and marries in the orthodox manner, despite notions of devoting her life to the "cause" of woman.

GLECKLER'S LAST WEEK.

PITTSBURGH, PA. (*Special*).—Robert Gleckler, leading man of the Harry Davis Stock Players, at the Grand Theatre, Pittsburgh, Pa., is making his last appearance with the company this week in Captain Swift. Corliss Giles, to succeed Mr. Gleckler, will be seen in the production of Bobby Burnit next week. In the performances of What Happened to Jones, July 1-6, Mr. Gleckler demonstrated how well he can handle a comedy role. Thais Magrane gave a finished portrayal of Cissy, and Katherine Stanton as Alvina Starlight was consistently humorous. Other parts were well carried.

DANIEL J. FACKINER.

ANOTHER KING-LYNCH SEASON.

WORCESTER, MASS. (*Special*).—After a Spring season of eight weeks at the Worcester Theatre, the King-Lynch Players have gone to Bangor, Me., for a brief engagement prior to their return to Worcester, July 29, when they will occupy a remodeled and much improved theatre. The two months' stay here was remarkably successful, and if public interest in the Players continues to the same degree it is probable that they will occupy the Worcester Theatre until late in the Fall. By reason of admirable performances in interesting plays, Miss King and Mr. Lynch have established large personal followings. The supporting company contains experienced actors and the choice of plays has been fortunate. With each week in Worcester there was an increase in business.

HOWARD F. SCHOPPE.

ENTERTAINS MATINEE GIRLS.

Adele Blood, leading woman of the Stubbs-Mackay Players in Columbus, O., has become a great favorite, particularly with matinee girls, whom she receives after performances in her dressing-room. Some afternoons as many as thirty visitors are entertained. In last week's production of Seven Days, Miss Blood showed her ability as a comedienne.

GRACE BARROW TO ACT AGAIN.

LINCOLN, NEB. (*Special*).—The Barrow-Winninger Players, at the Oliver Theatre, have maintained a high standard of excellence since they opened here in April. Arthur C. Howard, Louise Grassler, and John D. Winninger are great favorites, and are supported by an unusually strong company. In their coming production of The Deep Purple, Frances Grace Barrow, the business representative, will play the role of 'Frisco Kate. This will mark Miss Barrow's first appearance as an acting member of the company since her temporary retirement from the stage last Fall. Business has been exceptionally good.

VICTOR E. FRIEND.

KEITH STOCK CELEBRATES.

TOLEDO, O. (*Special*).—Playing My Wife, the Keith Stock company at Keith's Theatre, Toledo, O., celebrated its one hundredth performance July 1. As souvenirs of the occasion autographed pictures of Fay Bainter and Richard Buhler were distributed in the audience. Miss Bainter, in the role of Trixie, scored a distinct hit. Mr. Buhler, as Gerald Eversleigh, handled delicate situations with much discretion, and other parts were wisely cast. Merely Mary Ann is being played this week.

JANE CURTIS.

A ROSE FOR EACH WEEK.

Mrs. James C. Gordon, better known as Edith Gordon, playing in stock at the Paterson, N. J., Opera House, recently received one hundred American Beauty roses from her admirers, a rose for each week of her engagement in Paterson. The flowers were presented by Alexander Reid, the stage-manager, after the second act of a performance of The Marriage of Kitty. Mrs. Gordon is the sole survivor of the original company

MURAT PLAYERS GIVE BENEFIT.

The Murat Players, at the Murat Theatre, Indianapolis, Ind., gave a benefit performance for the Fresh Air Farm at Cheeryvale last Friday night. The theatre was full for the production of A Night Off. Several hundred tenement people will enjoy an outing in the country as a result of the benefit.

SEASON OPENED THE FOURTH.

The Hal Florence Stock company opened a Summer engagement at Burrough's Airdome, Union Hill, N. J., July 4. Sue Higgins is being featured.

PLAYERS IN PARADE.

SPRINGFIELD, MASS. (*Special*).—The Poli Stock company put on an excellent rendering of The Chorus Lady week of July 1-6. Ruth Shepley scored as Patricia O'Brien, also Leila Davis as the loud show girl, E. J. Blunkall as Crawford and Jessie Mueller as Nora. Manager Breen had all his company out in automobiles in the annual civic Fourth of July parade, each auto floating a handsome banneret, and the attractive display was further enhanced by the presence of Warda Howard, formerly leading woman here, now of the New Haven Poli Stock, who had come up to get points on The Chorus Lady.

EDWIN DWIGHT.

PLAY BY HARVARD MAN.

Actor-Manager John Craig, of the Castle Square Theatre, Boston, Mass., has announced that he will produce a farce-comedy, Adele Disposes, written by Hayward Brown, a Harvard man living at 140 West Eighty-seventh Street, New York. Mr. Craig says that he will make necessary changes in the piece and give it a trial this season.

LEIGH DE LACY SCORES IN TRENTON.

Leigh DeLacy, the popular leading woman of the Manhattan Players, at Trenton, N. J., scored one of the biggest hits of her career at the Broad Street Theatre last week by her interpretation of Ruth Jordan in The Great Divide. Since Miss DeLacy opened in Trenton five weeks ago in Madame X she has become a great favorite. The Trenton *Times*, in speaking of her performance of Madame X, says: "Miss DeLacy will always have a warm spot in the hearts of Trenton theatregoers for her wonderful interpretation of Madame X. Her character work in the emotional role of that play has never been equaled by any stock company in this city, and many original productions have failed to produce a woman with so strong dramatic ability."

COMPANY AT EUREKA.

Mr. and Mrs. Frederick Harrington (Marie Gilmer) head the stock company to play the remainder of the Summer at Eureka, Cal. T. J. Buford is the manager, and in the company supporting Mr. and Mrs. Harrington are Rupert Dunn, Edward Sinclair, Chester Stevens, Frederick Knight, Alpha Clark, Maria Edwards. Frank Wyman is stage director and George Hermance the scenic artist.

Beulah Poynter, leading woman with the Poli Stock company in Wilkes-Barre, Pa., is credited by the press of that city with being one of the most versatile stock actresses seen there in many a day. One week her performance of Madame X was said to compare favorably with that of Dorothy Donnelly, and the next week she received equally enthusiastic notices for her interpretation of the Yama Yama dance in Three Twins.

George Ade's Father and the Boys was the offering of the Dominion Theatre Stock, Ottawa, Can., week of June 24. An excellent performance was given. Special mention is due Frank Jamison for the manner

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in which he played W. H. Crane's old part of Lemuel Morewood. Henry Ingram and J. Francis Dillon as the boys, Teddy Le Duc as Tuck and Henry Duggan as Major Dilsworth, were exceedingly good.

The Stainich-Hard Stock company closed the season June 29 at the new Westchester Theatre, Mount Vernon, N. Y., in The College Widow, playing to big business. Lewis J. Cody in Old Heidelberg delighted capacity houses at the Crescent Theatre June 24-29. The New Minister was played July 1-6.

Eleanor Cleveland, of the Frank Carpenter Stock company, at Newell's Theatre, White Plains, N. Y., closed her engagement in The Gamblers June 29, after playing four weeks. Seven Days was played to large audiences 1-6.

The stock company at Poli's Theatre, Scranton, Pa., played Seven Days to excellent business last week. Lillian Bayer, George Webb, Marguerite Johnson, Alea Baker, and Thomas Shearer appeared well in important roles.

With Rochester girls and young men in the chorus, the Coleman Players at the Lyceum Theatre, Rochester, N. Y., played Forty-five Minutes from Broadway to large audiences last week. The Players surrendered their rights to the theatre July 1 that the performance of Patience in honor of Tom Karl might be given.

Charlotte Downing has joined the stock company at the Masonic Theatre, Chillicothe, Ohio, where she will play the leads for the remainder of the Summer.

PERMANENT STOCK COMPANIES.

In the following list the names of current plays have been secured from Darcy and Walford and MIRROR correspondents. Managers of stock companies and MIRROR correspondents are requested to send in the titles of plays in rehearsal for the following week in time to reach THE MIRROR Saturday.

Albany, N. Y. (Harmanus Bleecker Hall), Lytell-Vaughan co., The Commuters.
Altoona, Pa. (Lakemont Park), Eugene J. Hall co.
Anniston, Ala. (Oxford Lake Park), Williams co.
Bangor, Me. (Opera House), King-Lynch co.
Bayonne, N. J., Charles K. Chapman co.
Beaver Falls, Pa. (Junction Park), Chauncey-Keiffer co.
Beloit, Wis., Brooks co.
Boise City, Ida. (Orpheum), Orpheum co.
Boston, Mass. (Majestic), Lindsay Morison co., Fires of St. John.
Bridgeport, Conn. (Poli's), Poli's co.
Buffalo, N. Y. (Star), Hackett Players co., Cameo Kirby.
Buffalo, N. Y. (Teck), Anson-Gilmore co., The Devil.
Cedar Rapids, Ia., Ferguson Players.
Champaign, Ill., Sherman co.
Chillicothe, O. (Masonic), Lilley-Cooper co.
Cleveland, O. (Colonial), Colonial co., The Easiest Way.
Colorado Springs, Colo. (Burns), Burns Theatre co.
Colorado Springs, Colo. (Opera House), James Hawley co.
Columbus, O. (Hartman), Hartman co., When We Were Twenty-One.
Columbus, O. (Olentangy Park), Olentangy co.
Columbus, O. (Indianola), Lewis-Oliver co.
Dayton, O. (Fairview Park), Fairview co., Peaceful Valley.
Denver, Colo. (Elitch Gardens), Elitch co., Seven Sisters.
Denver, Colo. (Lakeside), Fealy-Durkin co.
Des Moines, Ia. (Airdome), Van Dyke-Eaton Co.
Detroit, Mich. (Garrick), Jessie Bonstelle co., The Deep Purple.
Detroit, Mich. (Scenic Temple), Lewis Oliver co.
Dubuque, Ia. (Airdome), Garside co.
East St. Louis, Ill., Sherman co.
Edmonton, Can. (Majestic), Della Pringle co.
El Paso, Tex. (Park), Park Theatre Players co.
Escanaba, Mich., Royale-Tong co.
Evanston, Ill., Evanston co.
Fort Dodge, Ia. (Airdome), Fraser co.
Hamilton, Can. (Mountain), Summers co.
Hamilton, Can. (Temple), Temple co.
Hartford, Conn. (Poli's), Poli's co.
Indianapolis, Ind. (Shubert Murat), Murat co., The Easiest Way.
Jacksonville, Fla. (Duval), Regan-Lewis co.
Jacksonville, Fla. (Portable), Mabel Paige co.
Jamestown, N. Y. (Celeron), Horne co.
Jamestown, N. Y. (Lyric), Chesterfield co.
Jersey City, N. J. (Monticello), Gotham co.
Jersey City, N. J. (Orpheum), Edna May Spooner co.
Johnstown, Pa. (Luna Park), Van Camp-Burns co.
Kearney, Neb. (Airdome), National co.
Lancaster, Pa. (Family), Dorner co., Paid in Full.
Lansing, Mich., Colonial co.
Lincoln, Neb. (Oliver), Barrow-Winninger co., The Freedom of Suzanne.
Lock Haven, Pa., Clara Turner co.
London, Can. (Springbank Park), Stoddard co.
Los Angeles, Cal. (Belasco), Belasco co.
Los Angeles, Cal. (Burbank), Burbank co.
Louisville, Ky. (Riverview Park), Riverview co.
Lynchburg, Va., Lattimore-Leigh co.
Mansfield, O., Hall co.
Memphis, Tenn. (Lyric), Emma Bunting co.
Milwaukee, Wis. (Majestic), Davidson co., Green Stockings.
Minneapolis, Minn., Klimt and Gazzolo co.
Minneapolis, Minn. (Shubert), Shubert Theatre co., Prince Karl.
Montreal, Can. (Orpheum), Orpheum Players co., The Gentleman of Leisure.
Mount Vernon, N. Y. (Crescent), Lewis J. Cody co., The Lottery Man.
Muskogee, Okla. (Olympic), North Brothers co.
New Haven, Conn. (Poli's), Poli's co.
New Orleans, La. (Dauphine), Dauphine co., Under Arizona Skies.
New York City (Fox's), Academy of Music, The Prince Chap.
New York City (Metropolis), Cecil Spooner co., Rip Van Winkle.
New York City (Prospect), Prospect co., The Typhoon.
New York City (West End), Corse Payton co., Three Weeks.
New York City (Tremont), Corse Payton co., Is Marriage a Failure?
Newark, N. J. (Electric Park), Sibley Players, A Family Affair.
Newark, N. J. (Orpheum), Corse Payton co., Belle of Richmond.
Niagara Falls, N. Y. (International), Appel co., Beverly of Graustark.
Norfolk, Va. (Ocean View Casino), Lucille La Verne co.
Oakland, Cal. (Liberty), Bishop Players, The Typhoon.
Oklahoma City, Okla. (Fair Park), North Brothers co., The Melting Pot.
Ottawa, Can. (Colonial), Colonial co.
Ottawa, Can. (Dominion), Dominion co., Gentleman of Leisure.
Passaic, N. J. (Opera House), Theodore Lorch co., Too Much Married.
Paterson, N. J. (Opera House), Opera House Players.
Philadelphia, Pa. (Chestnut Street), Orpheum co., Nobody's Widow.
Pittsburgh, Pa. (Grand), Davis Players, Captain Swift.
Portland, Me. (Cape Cottage), Cape Cottage co.
Portland, Me. (Keith's), Keith's co.
Portland, Ore. (Baker), Baker co., Are You a Mason?
Providence, R. I. (Empire), Empire co., The Devil.
Providence, R. I. (Keith's), Albee co., Wildfire.
Richmond, Ind., Lewis-Oliver co.
Roanoke, Va., Lattimore-Leigh co.
Rochester, N. Y. (Baker), Klimt and Gazzolo co., The Cowboy and the Squaw.
Rochester, N. Y. (Lyceum), Coleman Players, Hello Bill.
Rochester, N. Y. (Temple), Vaughan Glaser co., Girl of the Golden West.
Rockford, Ill., Grace Haywood co.
St. Joseph, Mo., William Grew co.
St. Louis, Mo. (Suburban), Suburban co.
St. Louis, Mo. (West End), West End co., Thelma.
Salem, Mass., Lindsay Morison co.
Salt Lake City, U. (Orpheum), Orpheum Players, The Deep Purple.
San Diego, Cal., Myrtle Vane co.
San Francisco, Cal. (Alcazar), Alcazar co.
Schenectady, N. Y. (Van Curler), Malley-Dennison co., The Talk of New York.
Scranton, Pa. (Poli's), Poli's co.
Springfield, Mass. (Poli's), Poli's co., Mrs. Wiggs of the Cabbage Patch.
Sunbury, Pa. (Rolling Green), Clara Turner co.
Syracuse, N. Y. (Empire), Empire co., Sham.
Syracuse, N. Y. (Wieting), Ralph Kellard co., Billy.
Tacoma, Wash. (Princess), Princess co.
Toledo, O. (Keith's), Keith's co., Merely Mary Ann.
Toronto, Can. (Royal Alexandra), Percy Haswell co.
Toronto, Can. (Grand Opera House), Phillips-Shaw co., Is Marriage a Failure?
Trenton, N. J. (Broad Street), Manhattan Players, The Great Divide.
Union Hill, N. J. (Hudson), Union Hill co., A Gentleman of Leisure.
Utica, N. Y. (Majestic), Majestic co., By Right of Sword.
Vancouver, Can. (Avenue), Lawrence-Sandusky co.
Vancouver, Can. (Empress), Lewis and Lake co.
Washington, D. C. (Columbia), Columbia co., Zira.
Washington, D. C. (Poli's), Poli's co., The Commuters.
Waterbury, Conn. (Jacques), Poli's co., The Three Twins.
Watertown, N. Y. (City Opera House), Whiteside-Strauss co.
Wheeling, W. Va. (Court), Baldwin-Melville co., The Light That Failed.
White Plains, N. Y. (Newell's), Frank Carpenter co.
Wichita, Kan. (Auditorium), Wolfe co.
Wildwood, N. J. (Blaker's), Out of the Fold.
Wilkes-Barre, Pa. (Poli's), Poli's co., Seven Days.
Williamsport, Pa. (Valiamont Pavilion), Clara Turner co.
Wilmington, Del. (Brandywine), Brandywine co.
Worcester, Mass. (Poli's), Poli's co.

ADA DWYER AT ORPHEUM.

SALT LAKE CITY (*Special*).—All theatres are dark except the Orpheum, where Willard Mack and Florence Stone, supported by a good company, are drawing large houses. Week of June 23 their bill was The Deserters; week of June 30, The Conquerors. James Craig, Madge Summers, Oscar Jonasson, and Walter Seymour were excellent.

Ada Dwyer returned from San Francisco, where she has been playing an engagement in The Deep Purple. She is to play a week in this city with Willard Mack at the Orpheum, in The Deep Purple.

Work has been started on the New Orpheum. The old Orpheum will become a permanent home for the Willard Mack Stock company.

C. E. JOHNSON.

TWO FAVORITES RETURN.

In spite of exceptionally hot weather, The World and His Wife, with Marion Barney and Charles Balsar in the leading roles, was played to excellent business by the Orpheum company at the Chestnut Street Theatre, Philadelphia, last week. The large audience of Friday night included two distinguished visitors, David Belasco and his general stage director, William J. Dean. Both Mr. Balsar and Miss Bagney have returned to play short special engagements, and, judging from the demonstrative receptions accorded these players, their stay in Philadelphia will be a pleasant one.

AT WASHINGTON THEATRES.

WASHINGTON, D. C. (*Special*).—The Wrong Mr. Wright, one of George H. Broadhurst's earlier plays, proved a popular offering by the Columbia Players at the Columbia Theatre last week. George W. Barbier, in the leading comedy part of Seymour Sites, scored a pronounced success; Frances Neilson was a favorite in the role of Henrietta Oliver, and other important characters were well handled by Edwin H. Robins, Stanley James, and J. Hammond Dailey. Zira this week, with Mrs. Wiggs of the Cabbage Patch in Preparation.

The Poli Players at Poli's Theatre during the past week presented for the first time in Washington The Fourth Estate. The management gave the play adequate setting and the company supplied an artistic performance. A. H. Van Buren had another congenial role as the young managing editor. Mark Kent again showed his worth as Michael Solon, the newspaper proprietor. Ivette Jewell gave an admirable portrayal of the many-sided character of Judith Bartelmay. This week, The Commuters.

JOHN T. WARDE.

THOUGHT IT PART OF SHOW.

A $2,000 fire at Luna, Coney Island, on July 6, proved the efficiency of the fire fighting employes of the park, who controlled the blaze at once, with no panic among the thousands of visitors, many of whom fancied that the fire was a part of the entertainment.

THE ST. JAMES THEATRE, BOSTON.

The magnificent new playhouse, erected at a cost of $450,000 and located in Boston's exclusive Back Bay residential district, is fast nearing completion, and will be ready for opening about Sept. 1, seating about 1,500 persons. M. H. Goldsmith, manager and proprietor of the house, will operate this theatre as a first-class independent producing playhouse, and solicits correspondence with playwrights and independent managers.

The theatre is excellently located, with a most efficient street car service, at the junction of the two busiest thoroughfares in the city, within a stone's throw of the New Boston Opera House and Symphony Hall. Twentieth century construction, with all scientific modern appliances, make the new St. James one of the best equipped and most beautiful playhouses in New England.

TO REOPEN PARK.

WAPSIPINICON, IOWA (*Special*).—A company is being formed in Des Moines to take over and operate the White City, near Grand View Park. This Summer resort is now in the hands of a receiver. L. C. Bond and W. G. Hopper, both former Wapsipinicon City residents, are promoting the plan for the reopening of this amusement park. The indications are that the place will soon be open again.

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AMUSEMENTS THE COUNTRY OVER

Other news from "Mirror" correspondents will be found in the general news columns or under proper classifications, as "News of Stock Companies," "Road and Repertoire," "Gossip," "Reflections," "Outdoor Amusements," "Amateur Notes," "Vaudeville," Etc.

ALABAMA.

ANNISTON.—OXFORD LAKE PARK: Williams Stock co. pleased full houses June 17-29. Plays: The Moonshiner's Daughter, Ambitious Mrs. Finnegan, In Old Virginia, Under the Lion's Paw. W. M. BREWER.

CALIFORNIA.

LOS ANGELES.—BELASCO: Final appearance of Lewis S. Stone in The Great Name June 24-30, to crowded houses at every performance. John Barrymore in On the Quiet 1-7.—BURBANK: Peg o' My Heart, with Laurette Taylor, in its fifth week 23-29, played to packed houses.—MAJESTIC: Kolb and Dill 23-29 in The Girl in the Train. The Politicians 30-6.—LYCEUM: Fisher's Follies co., with May Boley, in The Chaperones 23-29. The Yankee Prince 30-6.—NEW MISSION THEATRE: The Mission Play is now in its tenth week and still playing to good business every afternoon and night.
DON W. CARLTON.

SAN FRANCISCO.—COLUMBIA: Helen Ware ended two weeks' engagement in The Price June 30; business fair.—ALCAZAR: Stock production of Pierre of the Plains to large audiences 24-29. Bennett and Morrison, stars.—CORT: Durbar pictures still running to good business.—SAVOY: Alaska-Siberia motion picture series.—ORPHEUM: Frank Keenan co. and Rajah featured.—EMPRESS: Nat Carr and Ed. Morrell draw well. A. T. BARNETT.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE: James Hawley Stock co., Hello Bill, June 24-30; good business. The Blue Mouse 1-6.—BURNS THEATRE: Summer stock. The Fortune Hunter, 24-30; capacity on opening night.—SAVOY: Frank Murrel, comedian; Galloway and Roberts, black-faced comedians; Miss Doris Greenwald, singing comedienne; Wolf and Wicher, 1-6. McGrath and Page, singing and dancing; the Leoris, 8-13.

CONNECTICUT.

BRIDGEPORT.—POLI'S: Elaborate production of The Three Twins 1-6; Wilson Melrose, Marguerite Starr, and Stage Director C. Wilson Hummell earned first laurels. WILLIAM P. HOPKINS.

FLORIDA.

JACKSONVILLE.—DUVAL: Regan-Lewis Stock co. in The Spendthrift June 23-26; excellent, to good business. Same co. in Camille 27-29; pleased fair business.—ORPHEUM: Imperial Comedy Four, songs and comedy; Carrel and Pierlot co., comedy; De Rossi Duo, musicians; Karrele, magic; Dena Carri, good, 23-29; good business.—UNDER CANVAS: The Mabel Paige Stock co. in The Cutest Girl in Town 23-29; pleased capacity business.
E. O. UEDEMANN.

ILLINOIS.

CHICAGO.—COHAN'S GRAND OPERA HOUSE: Officer 666.—GARRICK: A Modern Eve.—MAJESTIC: Vaudeville.—CORT: Ready Money.—ILLINOIS: The Quaker Girl.—COLONIAL: African Hunt pictures.—WHITNEY OPERA HOUSE: Alaska and Siberia pictures.—PALACE: Alaska Game pictures. H. C. BAKER.

TAYLORVILLE.—AIRDOME: Motion pictures and following vaudeville: Montrose-Hamilton co., Arab comedy acrobats, June 24-26. Carr Comedy co. in short comedy sketches, pleased excellent business, 27-29. C. D. SIMPSON.

IOWA.

FORT DODGE.—PRINCESS: Musical comedy co. in The Tourists and The Politicians June 24-29 did big business to pleased audiences. The Sultan's Daughter 1-3; opened to big business.—AIRDOME: Fraser Stock co. in The Avenger 24-29 to good business. A Woman's Revenge 1-3.
LILLIAN M. RANKIN.

DUBUQUE.—AIRDOME: Garside co. June 23-26 in Ivan the Serf, and 27-29 in Mary Jane, did fine business.—UNION PARK: Buckley's Comedy Animals, Karl, Yalto Duo, and Frank Parrish 24-29, drew excellent houses.—MAJESTIC: Special performance for Shriners 28. L. G. HURD.

KANSAS.

FORT SCOTT.—AIRDOME: The Graham Stock co. played to average business June 24-29. Plays: A Prince of His Race, Circle C Ranch, Shadows of the Past, The Madman of Kenmore, The Devil and the White Caps. The Tolsan Stock co. 1-6.
W. PRAGER.

MAINE.

BANGOR.—OPERA HOUSE: The King-Lynch Players opened 1 for a Summer season, with an excellent co., in The Typhoon; good houses throughout week.
GEORGE W. ROGALL.

MASSACHUSETTS.

MALDEN.—AUDITORIUM: Chicago Stock co. continued good work in The Angel of the Trail June 24-26; Faust 27-29. Season of motion pictures and song novelties opened July 8.—ITEM: Malden Knights of Columbus circus 26-29, with Martor Farrell as ringmaster, was a success.
A. C. BENINATI.

FALL RIVER.—LINCOLN PARK THEATRE: The Missing Miss presented by the J. W. Gorman Musical co. 1-6; large attendance.—ACADEMY: A strong bill 1-6 to good business: Dan Austin, Lester Brothers, Teddy Dupont, Waring, Cliff-Bailey Trio, Jim Reynolds, Marenko Duo, Port and DeLacy, Art Spaulding in the Song Revue.
W. F. GEE.

BOSTON.—TREMONT: Alice Lloyd in Little Miss Fix-It.—MAJESTIC: Nance O'Neil and Lindsay Morison Stock co. in The Fires of St. John.—BIJOU: The Mardi Gras Ball and pictures.—PARK: Rainey's African Hunt pictures.—TREMONT TEMPLE: The Durbar in Kinemacolor.
FORREST IZARD.

ATHOL.—BROOKSIDE PARK: Opened June 24 for first time in three years (W. J. Cook, manager). Vaudeville booked through Marcus Loew. Good houses for opening week. CHARLES A. HOEHN.

MARYLAND.

ANNAPOLIS.—COLONIAL: Motion pictures and the Original Juvenile Minstrels to good business 1-6.—THE LYRIC: Motion pictures to fair business.
W. E. HOLIDAYOKE.

MICHIGAN.

DETROIT.—OPERA HOUSE: Shehan Opera co. 1-6 in Trial by Jury and Cavalleria Rusticana.—GARRICK THEATRE: The Bonstelle co. in Nobody's Widow 1-6, to crowded houses.—TEMPLE THEATRE: Excellent vaudeville programme, headed by Wish Wynne.—AVENUE THEATRE: Colonial Belles played to fair Summer attendance. INGRAM A. PYLE.

COLDWATER.—TIBBITS: Ellery's Band June 18 to satisfactory business, closing season of local theatre. House now being redecorated.—ITEM: Hagenbeck-Wallace Shows 3. JOANNE HENNING.

MISSOURI.

ST. LOUIS.—WEST END HEIGHTS: The Blue Mouse drew fair crowds June 30-6.—FOREST PARK HIGHLANDS: Harry H. Richards and Bessie Kyle scored in A Regular Club Fellow. Tom Linton in The Up-to-date Missionary was among other good acts: Lottie Mayer, swimming and diving exhibitions; Frank Spissell and co. in The New Chef 7-13. VIVIAN S. WATKINS.

ST. JOSEPH.—AIRDOME: William Grew Stock co. opened in The Girl from Out Yonder June 30-6.
JOHN A. DUNCAN, JR.

MEXICO.—AIRDOME: The Reynolds and Ross Stock co. June 24-29; co. and business good. Playter Players 1-6.

NEBRASKA.

LINCOLN.—OLIVER: Barrow-Winninger Players in D'Arcy of the Guards 1-6; The Freedom of Suzanne 8-13; The Deep Purple 15-20.—LYRIC: Good vaudeville and motion pictures. VICTOR E. FRIEND.

NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE: Captain Brunswick's Wild West Show; Camille Le Neve, character comedienne; Beatrice Drew in pictured ballads, and a good picture programme filled house 1-3.—YOUR THEATRE: Eckles and Dupree, whirlwind dancers; Captain Lewis G. Leslie Waterman and his stock co. in The Commercial Traveler, Mildred Pitts and James Hayden, singers, and attractive pictures drew well 1-3. F. E. HASTY.

MANCHESTER.—MASSABESIC LAKE: Augusta Perry and co. in A Daughter of Fate June 24-26, The Girl and the Parson 27-29. Camille 1-3, A Squaw Love 4-6. Quincy Adams Sawyer week of 8.—PINE ISLAND PARK: The Vernons, skaters, week of 24 drew well.—QUEEN THEATRE: Closed 29 for the Summer. Will be reopened in September.—ITEM: Young Buffalo and Colonel Cummings's Circus 1. FREDERIC D. GERARD.

NEW JERSEY.

UNION HILL.—HUDSON: Hudson Players in The Rack 1-6; excellent performances; big business. A Gentleman of Leisure 8-13. WALTER C. SMITH.

TRENTON.—TRENT: The Morton Opera co. presented The Isle of Champagne to good houses 1-6.—BROAD STREET: The Manhattan Players did The Third Degree to good business 1-6. This week, The Great Divide.

JERSEY CITY.—ORPHEUM: Edna May Spooner and co. in Escaped from the Law 1-3; fine business; good satisfaction. The Stranger 4-6.

NEW YORK.

SYRACUSE.—WIETING: Ralph Kellard Stock co. in The Crisis 1-5, drew large houses regardless of warm weather.—EMPIRE: Stock co. in Easiest Way pleased good sized houses 1-5.—VALLEY: Show Girl, pleased large audiences 1-5.
E. A. BRIDGMAN.

ALBANY.—HARMANUS BLEECKER HALL: Lytell-Vaughan Stock co. in Our New Minister 1-6, The Commuters 8-13.—ELECTRIC PARK: Jane Agnott Stock co. in repertoire.—MAPLE BEACH PARK: Good vaudeville bill.
GEORGE W. HERRICK.

NIAGARA FALLS.—CATARACT: W. D. Fitzgerald's Opera co. in Sergeant Kitty 1-6; fair business; co. exceptionally strong; chorus and comedians good. The Gingerbread Man 8-11.—INTERNATIONAL: Appell Stock co. in Alias Jimmy Valentine 1-6; capacity. S. HIRSCH.

PENN YAN.—SAMPSON: After the Honeymoon June 25 (local), benefit of Hatmaker Hospital. Direction of Edgar W. Ruff, of the Lyric Stock co.; large business. H. E. BELL.

SALAMANCA.—ANDREWS': The Candy Girls 1-3; capacity.—ITEM: Prairie Lillies and Nebraska Bill's Wild West June 24; packed tents. LEON MILLER.

SCHENECTADY.—VAN CURLER OPERA HOUSE: Brewster's Millions played to record-breaking houses 1-6. The Talk of New York 8-13. NAT SAHR.

WHITE PLAINS.—NEWELL'S: Frank Carpenter Stock co. well received in Seven Days 1-6.

OHIO.

SPRINGFIELD.—SPRING GROVE CASINO: Edward Zoeller Trio, Dorothy May, Lloyd and Claire Sisters, Harry M. Morse and co., the Campbells June 30-6; good bill drew fair patronage. GEORGE W. WINANS.

FOSTORIA.—ARENA: Hagenback-Wallace Shows June 28; good business; excellent satisfaction.
H. C. CAMPBELL.

YOUNGSTOWN.—GRAND OPERA HOUSE: Wright Huntington Stock co. closed season in The Wolf 1-6.
W. D. WAGNER.

OKLAHOMA.

MUSKOGEE.—OLYMPIC: North Brothers Stock co. in All of a Sudden Peggy June 24-30. Sapho 1-7; excellent co.; capacity houses. T. MILLER.

OREGON.

PORTLAND.—HEILIG: Margaret Illington in Kindling entertained good houses June 23-29. Durbar pictures 1-6. Underlined The Thief.—BAKER: Dawn of a To-morrow 23-29; good business. Beverly of Graustark 1-6. Underlined Are You a Mason?—ORPHEUM: Madame Butterfly 23-29; excellent co. and business. Miss May Tully 1-6. JOHN F. LOGAN.

PENNSYLVANIA.

WILLIAMSPORT.—VALLAMONT PAVILION: Clara Turner co. No. 1, Uncle Tom's Cabin, June 27-29. Clara Turner co. No. 2, Wife in Name Only, 1-3. Both plays to good sized audiences. Clara Turner co. No. 2, The Octoroon, 4-6.
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RHODE ISLAND.

NEWPORT.—FREEBODY PARK: Five Lunds, Norine Coffey, Williams and Rose, Dixieland Four, Minnie Fisher 1-6; capacity houses.—OPERA HOUSE: Lewis Sisters, Warner and Gallagher, Margaret Severance and co., 1-6; good business.—COLONIAL: Four Butterflies, Harry Dare, Aerial Budds 1-6; big houses.
G. S. GARDNER.

PROVIDENCE.—KEITH'S: Double bill with The Lottery Man and Sweethearts to good houses 1-6. Wildfire 8-13.—Pals proved a good attraction for the Empire Stock co. 1-6. The Devil 8-13.—ITEM: Opera season scheduled for Opera House July 1, has been indefinitely postponed.
HOWARD F. HYLAND.

TENNESSEE.

BRISTOL.—COLUMBIA: Vaudeville 1-6, including George Dixon, Leon and Dale, Bernard and Roberts, Moore and Elliott, Al. Edwards, and Johnson, Howard and Lisett, with motion pictures.
DAVID J. CARR.

VERMONT.

WOODSTOCK.—MUSIC HALL: Bradman-Sly Stock co. June 11-13. Brewster's Millions 29.
W. L. WOOD.

WASHINGTON.

SEATTLE.—MOORE: Thurlow Bergen and co. in Old Heidelberg June 23-29; matinees 26 and 29; thoroughly enjoyed; good business.—METROPOLITAN: Missi Hajos in The Spring Maid 23; closed a successful four days' engagement.—SEATTLE: Dark 23-29.
BENJAMIN F. MESSERVEY.

WALLA WALLA.—KEYLOR GRAND: The Spring Maid, with Missi Hajos, drew largest house of the entire season; pleased, though Miss Hajos was handicapped by an attack of tonsilitis.
L. C. SUTHERLAND.

SPOKANE.—AUDITORIUM: Missi Hajos in The Spring Maid June 27-29; good business.
W. S. MCCREA.

CANADA.

CALGARY, ALTA.—SHERMAN GRAND: Henrietta Crosman in The Real Thing June 24-26; splendid performance; fair business. Bob Fitzsimmons in A Fight for Love 27-29; fair co.; light business.—EMPIRE: Good vaudeville bill 27-3; capacity.—LYRIC: The Imperial Musical Comedy co. 24-29 (Lewis and Lake) in Paquita; good co. and business.—LINDSAY PARK: The 101 Ranch Wild West Show pleased immense business 29-1.
GEORGE FORBES.

ST. JOHN, N. B.—OPERA HOUSE: Margaret Anglin in Green Stockings 1-3, at advanced prices, to good houses; welcoming Miss Anglin to her old home.—ITEMS: Old Home Week at St. John 9-14. Colonel Ferari's Animal Show and Carnival is supplying amusement features.—July 11 will be a public holiday.
K. C. TAPLEY.

SASKATOON, SASK.—EMPIRE: Beverly of Graustark, to good houses, June 24, 25. Under Southern Skies 27. Constance Crowley and co. in The Broken Law 28, 29, to large audiences. Henrietta Crosman in The Real Thing 1, 2. The Spring Maid 8.—SHERMAN'S: Mable Le Moine Musical co. in The Jolly Widow 24-29. Lewis and Lake co. 1-6.
H. B. MANLEY.

MONTREAL.—PRINCESS: Summer Opera co. in Erminie 1-6; good business.—ORPHEUM: Orpheum Players in Madame X; good business 1-6.—FRANCAIS: Summer Stock, last week, in Our New Minister.—SOHMER PARK: Vaudeville and music.—DOMINION PARK: Special attraction June 29-7 Besses o' the Barn Band.
W. A. TREMAYNE.

MOOSE JAW, SASK.—CITY: Bunty Pulls the Strings June 17 pleased capacity. Beverly of Graustark 19, 20; good co.; poor business. The Stampede 21, 22; good co.; fair business. Under Southern Skies 1, 2. Henrietta Crosman in The Real Thing 5.
ALFRED W. LANE.

OTTAWA, ONT.—DOMINION: Stock co. in Arizona 1-6 pleased large audiences.—BRITTANIA-ON-THE-BAY AUDITORIUM: Colonial Stock co. opened season in The Circus Girl 1-6.
J. H. DE BB.

ROAD AND REPERTOIRE

ALL DARK BUT MARYLAND.

BALTIMORE, MD. (*Special*).—As far as theatrical attractions are concerned, Baltimore is at a low ebb, with no hope of improvement until the early part of September, when Tom Lewis will begin his season at Ford's, Sept. 9, in The Yankee Prince. The Maryland is still attracting splendid crowds with the cabaret performances, but the programme has fallen below the average during the past week, and the performance lacks much of the spice and variety which characterized it as a distinct innovation in Baltimore during the first five weeks of its run. Many of the best artists, incidentally the best paid, have left, including Levi, and their places have been taken by mediocre performers. With the single exception of the Maryland, all the local playhouses have been closed.
I. BARTON KREIS.

"THE CALL OF THE HEART."

Leta Vance's new play, The Call of the Heart, under the management of R. E. Richsen and John Nicholson, Inc., will open its season at the Crown Theatre, Chicago, Sept. 1. Those already engaged include Ann Hamilton, Milly Stevens, Clarence Belair, Corwin Luskmoor, C. B. Waters, Harry Stevenson, Walter Brolaski, and Harry Miller. The company will play the Stair and Havlin time. In October a second company will be sent on tour to the coast. Miss Vance is at work on a new play to be produced in December.

CITIZENS LEASE THEATRE.

VICKSBURG, MISS. (*Special*).—Headed by Dr. S. Meyers, residents of Vicksburg, Miss., have secured a lease of the Walnut Street Theatre and booked attractions for the coming season, that appear to be the best in the history of the house. The fight between the Musicians' Union and the theatre management that lasted all last year, has been settled, and the outlook for a prosperous season is encouraging.
GUS BROWN.

Thomas P. Ronan, manager of Powers's Theatre, Decatur, Ill., has been in New York booking his house for the coming season. He has secured an excellent list of attractions.

One of the Bunty Pulls the Strings companies that has been touring Canada closed in Winnipeg week of June 24.

George F. Dumond, who has been appointed assistant manager of the Sherman Grand Theatre, Calgary, Alta., formerly was manager of the Metropolitan and Grand Theatres, S. D., and also was employed at the Walker Theatre, Winnipeg, and the Metropolitan Theatre, Grand Forks, N. D. He has made great improvements at the Sherman Grand and his efforts are appreciated by players and public.

Roy Sumner will be featured this season with A. H. Woods's Girl in the Taxi company, opening in Chicago Aug. 25.

The Bijou Theatre, Fall River, Mass., which has had a successful career under the management of L. M. Boas, has been stripped of all of its seats, carpets, scenery and fixtures, and they have been stored in the old Puritan Theatre. Of the Bijou nothing remains but the walls. The passing of the Bijou adds another to the list of theatres closed.

Lorraine Keene and Associate Players report good business on the Bell, Olendorf, and Ballard Airdome circuits. Two of their plays, The Game and In Wyoming, have been particularly well liked, and Miss Keene has established herself as a popular favorite.

(*Continued on page 23.*)

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

ARRIVAL OF KITTY (Eastern): Edward Lester): Malone, N. Y., 10.
BEN-HUR (Klaw and Erlanger): London, Eng., April 15—indefinite.
BOOTH, VIRGINIA (R. W. Laithe): Gilsonburg, Can., 10, Welland 11, Peterboro 12, Port Hope 13.
BOUGHT AND PAID FOR (Wm. A. Brady): New York city Sept. 26—indefinite.
BUNTY PULLS THE STRINGS (Cecil DeMille): New York city Oct. 10—indefinite.
CLARKE, HARRY CORSON, AND MARGARET DALE OWEN: Sydney, Australia, April 13—indefinite.
COBURN PLAYERS: Chicago, Ill., 8-13, Winona Lake, Ind., 15, Mt. Pleasant, Mich., 16, 17, Battle Creek 18, Oxford, O., 19, 20, Ada 22, Wooster 23, Cleveland 24, Chautauqua, N. Y., 25-27.
COUNTISS, CATHRINE (E. L. Price): Portland, Ore., July 14-Aug. 24.
COUNTY SHERIFF (O. E. Wee): Port Henry, N. Y., 10.
CROSMAN, HENRIETTA (Maurice Campbell): Grand Forks, N. Dak., 10, Winnipeg, Can., 11-13.
GILMORE, PAUL (Paul Gilmore Co., Inc.): Halifax, Can., 11-13, Truro 16, New Glasgow 17, Sydney Mines 18, Glace Bay 19, Sidney 20, Antigonish 22, Charlottetown 23, Picton 24, Lunenburg 26, Bridgewater 27.
GIRL OF THE MOUNTAINS (O. E. Wee's): Sayville, L. I., 11, Easthampton 12, Westhampton Beach 13, Good Ground 15, Amagansett 16, Port Jefferson 19.
ILLINGTON, MARGARET (Edw. J. Bowes): Tacoma, Wash., 10, 11, Spokane 12, 13.
MISSOURI GIRL (Western: Norton and Rich): Grand Rapids, Minn., 10, Bemidji 11, Black Duck 12, Ft. Francis, Can., 13, International Falls, Minn., 14, Bandette 15, Warroad 16, Roseau 17, Thief River Falls 18, Warren 19, Argyle 20, Stephen 22, Hallock 23, Emerson, Can., 24, Carman 25, Morris 26, Plum Coulee 27.
OFFICER 666 (Cohan and Harris): New York city Jan. 29—indefinite.
OFFICER 666 (Cohan and Harris): Chicago, Ill., March 3—indefinite.
READY MONEY (H. H. Frazee): Chicago, Ill., April 1—indefinite.
ROBSON, MAY (L. S. Sire): Halifax, Can., 15-20, Sidney, 22, 23, Glace Bay 24, Sidney Mines 25, New Glasgow 26, 27.
ROOM 44 (Cohan and Harris): Atlantic City, N. J., 8-13.
WARE, HELEN (Henry B. Harris): Vancouver, Can., 11, 12, Bellingham, Wash., 12, Everett 13, Seattle 14-17, No. Yakima 18, Spokane 19, 20, Missoula, Mont., 22, Butte 23, Great Falls 24, Helent 25, Billings 26.

TRAVELING STOCK COMPANIES.

BAILEY-LOCKWOOD: Ft. Scott, Kan., 8, 13, Springfield, Mo., 22-28.
BRIANT (R. G. Briant): Winfield, Kan., 1-13.
CALLAHAN (L. W. Callahan): Marseilles, Ill., 11-13.
CORNELL-PRICE PLAYERS (W. E. Cornell): Sault Ste. Maine, Can., 8-13, Alpena, Mich., 15-27.
DE ROAME, TRUMAN (Wylder Walters): Ballinger, Tex., 10-12, San Angelo 14-21, Abilene 22-29.
DYMONT (A. M. Diamond): Alpena, Mich., 8-12.
FRANK, JOHN E., PLAYERS (C. Auskins): Denison, Tex., 8-13.
GIBNEY, SARAH: Grimsby Beach, Can., 1-14, Stratford 15-27.
GORDINIER BROTHERS (Earl Gordinier): Astoria, Ill., 8-13.
GRAHAM, OSCAR: Carthage, Mo., 7-13, Pittsburg, Kan., 14-20, Independence 21-27.
HAYES, LUCY M., ASSOCIATE PLAYERS: Vinita, Okla., 7-13, Bartlesville 15-20.
KEYES (Chester A. Keyes): Iola, Kan., 8-14, Atchison 15-21, Jefferson City, Mo., 22-28.
KING, CHARLES P.: Eagle Pass, Tex., 8-13.
KNICKERBOCKER (Western: E. J. Murray): Mexico, Mo., 8-13, Columbia 15-20.
LANHAM LYRIC PLAYERS: Dunkirk, Ind., 7-13.
MAHER, PHIL: Canton, N. Y., 8-13.
SPENCE THEATRE (Harry Sohns): Newton, Kan., 1-13.

OPERA AND MUSICAL COMEDY.

ADOLPHUS (Strum and Workman): Los Angeles, Cal., April 8—indefinite.
BOSTON COMEDY (H. Price Webber): Richmond, Me.—indefinite.
CASINO PARK STOCK: Holyoke, Mass., May 30—indefinite.
COLUMBIA MUSICAL STOCK (Dilion and King): Oakland, Cal.—indefinite.
FISCHER'S FOLLIES (Messrs. Fischer and James): Los Angeles, Cal., March 17—indefinite.
FITZGERALD'S, W. D., MUSICAL STOCK: Syracuse, N. Y.—indefinite.
FLIRTING PRINCESS: Calgary, Can., 8-10, Edmonton 11-13.
GEM MUSICAL STOCK (Chas. W. Ware): Peaks Island, Me., June 22—indefinite.
GORMAN, J. W., MUSICAL COMEDY: Woonsocket, R. I., June 3—indefinite.
HARTMAN, FERRIS: Oakland, Cal., June 28—indefinite.
JUVENILE BOSTONIANS (B. Lang): Honolulu, Hawaii, May 22—indefinite.
KOLB AND DILL (George Mooser): Los Angeles, Cal., June 9-July 27.
LEWIS AND LAKE MUSICAL COMEDY: Calgary, Alta., Can.—indefinite.
LEWIS AND LAKE MUSICAL COMEDY: Edmonton, Alta., Can.—indefinite.
LITTLE MISS FIX-IT (Werba and Luescher): Boston, Mass., June 11—indefinite.
MANHATTAN OPERA (Geo. Lyding): Elmira, N. Y., May 27—indefinite.
MODERN EVE (Mort Singer): Chicago, Ill., April 21—indefinite.
MORTON'S MUSICAL COMEDY (Lewis J. Morton): Trenton, N. J., April 22—indefinite.
O, YOU SCHOOL GIRLS: Kingston, N. Y., 8-10, Chatham 11, Philmont 12, Athens 13.
PINK LADY (Klaw and Erlanger): London, Eng., April 11-July 27.
PRINCESS OPERA: Montreal, Can., June 17—indefinite.
QUAKER GIRL (Henry B. Harris): Chicago, Ill., May 20—indefinite.
ROSE MAID (Werba and Luescher): New York city April 22—indefinite.
WINSOME WIDOW (Florenz Ziegfeld, Jr.): New York city April 11—indefinite.
WINTER GARDEN REVUES (Messrs. Shubert): New York city Sept. 2—indefinite.

BURLESQUE.

AVENUE STOCK (Drew and Campbell): Detroit, Mich.—indefinite.
GAYETY STOCK (J. P. Eckhardt): Philadelphia, Pa.—indefinite.
LAFAYETTE STOCK (C. M. Bagg): Buffalo, N. Y.—indefinite.
MERRY WHIRL (Lewis Epstein): Chicago, Ill., May 19—indefinite.
MERRY-GO-ROUNDERS (Columbia Amusement Co.): New York city June 10—indefinite.
STAR STOCK (Drew and Campbell): Cleveland, O.—indefinite.

CIRCUSES.

BARNES, AL. G.: Rosthern, Can., 10, Melford 11, Shelbrooke 12, Prince Albert 13.
BARNUM AND BAILEY: Cumberland, Md., 10, Clarksburg, W. Va., 11, Marietta, O., 12, Cambridge 13, Zanesville 15, Akron 18, Elkhart, Ind., 24.
BUFFALO BILL AND PAWNEE BILL: Flint, Mich., 10, Saginaw 11, Owosso 12, Lansing 13, Jackson 15, Grand Rapids 16, Kalamazoo 17, Elkhart, Ind., 18, Laporte 19, Chicago, Ill., 20, 21.
DOWNIE AND WHEELER: Milford, Mass., 11.
FERARI'S CARNIVAL: Halifax, Can., 8-13.
GOLLMAR BROTHERS: Cavalier, No. Dak., 10, Grafton 11, Warren, Minn., 12, Hallock 13, Ada 15.
HAGENBECK-WALLACE: Greenville, Mich., 10, Big Rapids 11, Cadillac 12, Traverse City 13.
HONEST BILL'S: Slater, Mo., 10, Miami 11, Malta Bend 12, Wevelry 13.
101 RANCH WILD WEST (Miller Bros. and Arlington): Minot, No. Dak., 10, Rugby 11, Devils Lake 12, Crookston, Minn., 13.
ROBBINS, FRANK A.: West Brownsville, Pa., 10.
SELLS-FLOTO: Pomeroy, Wash., 10, Walla Walla 11, Pasco 12, North Yakima 13.
SILVER FAMILY: Maple Rapids, Mich., 10, Eureka 11, Elsie 12, Ovid 13.
YOUNG BUFFALO AND COL. CUMMINGS: Manchester, N. H., 10, Nashua 11, Keene 12, Greenfield, Mass., 13, Northampton 15.

BANDS.

BALLMANN'S: Bismarck Garden, Chicago, Ill.—indefinite.
CAVALLO'S: Forest Park, St. Louis, Mo.—indefinite.
CREATORE: Lakeside, Denver, Colo., June 16-July 20.
DON PHILIPPINI: Riverview Park, Louisville, Ky.—indefinite.
D'URBANO: Riverview, Detroit, Mich.—indefinite.
JAVIEN'S: Lakemont, Altoona, Pa.—indefinite.
KILTIES, THE: White City, Chicago, Ill., June 17—indefinite.
MACKEY, C. STANLEY: Woodside, Philadelphia, Pa.—indefinite.
MINNEAPOLIS SYMPHONY: Ravinia, Chicago, Ill., June 29-July 11.
NATIELLA: Fontaine Ferry, Louisville, Ky.—indefinite.
NIRELLA: Kennywood, Pittsburgh, Pa.—indefinite.
PASSERI: Washington Park Gloucester, N. J.—indefinite.
PRYOR, ARTHUR: Riverview Exposition, Chicago, Ill., June 23—indefinite.
ROCERETO'S, West View, Pittsburgh, Pa.—indefinite.
ROLFE (B. A. Rolfe): Boston, Mass., May 27—indefinite.
THOMAS, THEODORE (Frederick Stock, conductor): Ravinia, Chicago, Ill., July 12—indefinite.
TOMMASINO: Point Breeze, Philadelphia, Pa.—indefinite.

MOTION PICTURES.

BERNHARDT, SARAH, AND MADAME REJANE: Chicago, Ill.—indefinite.
CARNEGIE ALASKA-SIBERIAN EXPEDITION (Co. A; P. P. Craft): New York city May 20—indefinite.
CARNEGIE ALASKA-SIBERIAN EXPEDITION (Co. B; P. P. Craft): Philadelphia, Pa.—indefinite.
CARNEGIE ALASKA-SIBERIAN EXPEDITION (Co. C; P. P. Craft): Pittsburgh, Pa.—indefinite.
HOWE, LYMAN H., TRAVEL FESTIVAL: Chicago, Ill., May 27—indefinite.
KINEMACOLOR DURBAR: Boston, Mass.—indefinite.
KINEMACOLOR DURBAR: Chicago, Ill.—indefinite.
REVUE DE LUXE (S. L. Rothapfel): Chicago, Ill.—indefinite.
RAINEY'S, PAUL J., AFRICAN HUNT: New York city April 15—indefinite.
RAINEY'S, PAUL J., AFRICAN HUNT: Boston, Mass., May 13—indefinite.
RAINEY'S, PAUL J., AFRICAN HUNT: Chicago, Ill.—indefinite.

MISCELLANEOUS.

BARKOOT SHOW (K. G. Barkoot): Minneapolis, Minn., 8-13, St. Cloud 15-20, Fargo, No. Dak., 22-27.
CRAWFORD'S COMEDIANS (R. D. Crawford): Morehead, Ky., 8-13.
MOSS BROTHERS (T. O. Moss): Charleroi, Pa., 8-13.
NORWOOD, HYPNOTISTS: Sydney, Australia, June 29-Aug. 4, Melbourne 5-31, Adelaide Sept. 2-28.
PARKER'S SHOW: Portage la Prairie, Can., 8-13.
RAYMOND THE GREAT (Maurice F. Raymond): Honolulu, Hawaii, 15-29.

LETTER LIST.

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WOMEN.

Burlingame, M. E., Inez Baird, Augusta Berg, Olive Briscoe, Florence Bradley, Anna L. Boles, Adel Barker.
Clay, Virginia, Alice Crofton, Rosemary Carlton, Mrs. N. Crimmons, Moline Campion, Alberta Claire, Mable Clark, May Carlisle, Karlene Carmen, Hazel Campbell.
Dupree, Minnie, Violo Duo, Margaret Demerest, Madeline Delmar, Leila Davis.
Elliott, Opal, Isabelle F. Evesson.
Fletcher, Theresa, Helen Fehnel.
Glover, Constance, Mrs. Christie Gillespie, Cecelia Griffith, Effie George, Madge Gordon, Reba Garden.
Hampton, Iza, Alice C. Hill, Alice M. Hastings, Natalie Holt, Juanita Hooper, Laura Nelson Hall, Mrs. J. A. Hall.
Kershaw, Willette.
Leslay, Charlotte, Lotta Lee, Mme. H. Labadie, Madeline Lach, Almie Leicester.
Mayo, Martha, Selma Maynard, Dolly Madison, Maud Millicent, Nora May, Gertrude MacKenzie.
Niemeyer, Elsie.
Perry, Hattie, Mabelle Place, Cathryn R. Palmer.
Robinson, Margaret, Selma Romaine, Marie Reynolds, Maude Rockwell.
Sherwood, Grace.
Tilbury, Zeffie.
Walton, Elsie, Babe Williams, Ella West, Winifred Wilton, Miss Maurice Wood.

MEN.

Appleton, G. J., Geo. Averill, H. Anderson, Ralph Austin, Sam E. Allen.
Barry, Jackson T., Dan Bruce, Elmer Buffham, Lawrence Brooke, Loyd Burt, John Boone, R. D. Bryan, Chas. Berton, Wm. H. Barwald, E. Bostwick, Sidney Bracy, Michael Braham, Tom Brown, E. B. Bailey, Willis Brown, Geo. Berrell, Mr. Burkell.
Callum, J. P., Richard Clay, Walter H. Crosby, B. A. Chapman, Callahan Stock company.
Drum, Rupert, Guy de Ennery, Lew Dunbar, John A. Dewey, W. A. Devens, Kenneth Daveport, Chester De Vonde, Russell De Richard, Hector Dion.
Ellis, Jack, James Elliott.
Fairbanks, Wm., Harry C. Ford.
Golden, Peter, Four Grohvinis, Chas. Gerard, Phil Gastrock.
Holubar, A. J., Will Horwitz, W. Holcomb, Gerald Harcourt, W. A. Hungerford, Guy Henderson, John Harrington, B. S. Holmes.
Innes, Wm.
Jones, Thomas, Bert Johnson.
Kirkland, David, Robt. E. Keane, Chas. C. Knapp, Frank Kilday.
Lombard, Warren D., Bernard Leist, Clifford Leigh, Francis Lennie.
Millikin, Bob, Louis Mathell, Wilbur Mason, J. C. Madden, Tim Murphy, R. L. McIlwaine, L. MacDonald, E. Mackenzie.
Needham, John.
O'Brien, Neil.
Potts, Homer, Geo. Petti, Roy Purviance, Chas. T. Parr, Halton Powell.
Ross, Jas. B., Earl Reynolds.
Sullivan, John M., G. J. Sutherland, Chas. Salisbury, Harry C. Sawyer, W. G. Snelling, Orrin G. Shear, A. M. Sparks, J. D. Seblee, Allan B. Stevenson, F. G. Sardam, Francis Sagerson, Russell M. Simpson, John M. Stahl, Frank Smith, Jeffrey Swaine.
Thompson, Fred, Barney Turner.
Vincent, Henry, Geo. Van Blake.
Wigley, Harry, Chas. Webster, D. P. Whelan, Harry A. Wilson.
Yates, Aubrey, Jas. A. Young.
Zell, C. P.

NEW THEATRES.

Work on the New Clinton Theatre, Albany, N. Y., discontinued a year ago, is to be resumed and this new playhouse will be ready to open in the Fall. Max Spiegel, burlesque manager, has a lease of the new house for a term of years and will book high-class syndicate attractions.

Morris Kantrowitz is building a new theatre for popular priced attractions in Albany, N. Y. It will seat 1,500 persons and open in the Autumn. W. N. Van Guysling is the architect.

A theatre, with a seating capacity of 1,000 and a stage said to be large enough for any production, is being built at Richland, Ga., a growing town with a population of 10,000. It will be opened in the Autumn. Beall Brothers will own and manage the house that is to be booked through Charles A. Burt.

Plans have been filed for the new $125,000 theatre to be built by the Bryant Improvement Company in Bedford Avenue, Brooklyn, where Oscar Hammerstein once proposed to erect a $2,000,000 opera house. The new theatre will seat 2,000 persons.

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ENGAGEMENT DEPARTMENT

Players and others at liberty and companies wanting people are invited to send their announcements for publication under this head free.

At Liberty—Dramatic.

Harry V. Winslow, agent or manager, past six seasons with J. J. Murray's attractions. Warren Opera House, Warren, O.

Sylvia Summers, leading woman or ingenue. Aldrid Pierce, capable actor, with a few good scripts. Aldrid Pierce, G. D., Sherman, Texas.

Tedd Brackett, leading man and director. 2638 Armour St., Port Huron, Mich.

Frank Mayo, juvenile leads, light comedy, stock preferred. 12 Yale Street, Westfield, Mass.

Mrs. G. E. Tilden, characters. 83 Ellis Street, Atlanta, Ga.

For heavies, experience, ability, modern wardrobe. Jos. Tonitutti, 1833 South Fourteenth Street, Sheboygan, Wis.

Charles W. Burch, comedian; sober, reliable, and experienced; specialties. Address Galesburg, Ill.

For permanent stock, playing one week stand, or a lead in musical comedy. Grace Irving, 564 Columbus Avenue, Boston, Mass.

Cameron Clemens, stock leading man, with or without stage direction. Address Keith's Theatre, Boston, Mass., until July 20.

Wanted—Dramatic.

For permanent stock, leading man and woman and man for light and character comedy in high-class plays. Eugene J. Hall, Mansfield, O.

Repertoire people in all lines, comedian with specialties, heavy man, heavy woman for second business, woman for general business, character man for general business. R. O. Delmore, Delmore-Castle Stock company, General Delivery, Tulsa, Okla.

Young juvenile leading woman with good wardrobe, one bill a week. Hugh Harper, Olympia Park Theatre, McKeesport, Pa.

Clever heavy man, character man, property man doing parts, pianist, woman for second business. L. A. Earle, Kelley's Island, Lake Erie, O.

People in all lines, character men, soubrettes and comedians, for Karl King Attractions. Orpheum Theatre, Oil City, Pa., Karl King.

Useful people in all lines to support Nancy Boyer. Harry A. March, Canton, O.

People in all lines for Marion-Leigh Stock company. D. F. Marion, Grand Opera House, Greenville, S. C.

Woman for juveniles and second business, handsome man for heavies and juveniles, and specialty people in all lines. Briant Stock company, Roy G. Briant, Winfield, Kan.

People in all lines for permanent stock for Sarah Gibney Stock company, Box 429, Grimsby Beach, Ont., until July 15.

People in all lines for Crawford's Comedians. Raymond D. Crawford, Morehead, Ky., week July 8.

Latimore-Leigh Players want people in all lines for balance of Summer and Winter. Bert Leigh, Roanoke, Va.

Repertoire people for Summer and regular season: man for juvenile leads, man for characters and general business, comedian and soubrette with specialties, ingenue woman capable of playing leads. Mays Stock company, under canvas, Continental, Okla.

Leading man, character woman, union carpenter who can act; general business man to handle "props," and people in other lines, by R. W. Marks, manager Marks Brothers' company, Perth, Ont.

Stage director and character actor. L. A. Warner, Spencer, Ind.

Dramatic stock company (organized preferred) for Hippodrome and Temple Theatre, Cortland, N. Y. Charles P. Gilmore, Oswego, N. Y.

Wanted, theatres to locate stock company at; will change company often. Charles Gilmore, Oswego, N. Y.

At Liberty—Miscellaneous.

W. S. Erwin, experienced in vaudeville and pictures, Madison, S. D.

Drummer, experienced in all lines. Address Drummer, 1108 Iowa Street, Dubuque, Iowa.

Pianist, picture player, best references. Miss Vera Glynd, Gen. Del., Chattanooga, Tenn.

Pianist, experienced in all lines, A. F. of M. Pianist, 420 North Fourth Street, Burlington, Iowa.

Cornet. E. A. Cowan, P. O. Box 302, Wichita Falls, Texas.

Trap drummer, complete lines of traps, bells, etc. Box 539, East Radford, Va.

First-class song and dance comedian and musical artist; can do seven different characters. Edwin Brandt, Gen. Del., Chicago, Ill.

Trap drummer, experienced; plays bells and all effects. John Hughes, 209 Walnut Street, Knoxville, Tenn.

Trap drummer and lady cornetist—man and wife. L. D. Gaskins, Cherokee, Okla.

Wanted—Miscellaneous.

Stage carpenter and property man. N. Appell, International Theatre, Niagara Falls, N. Y.

Baritone or tuba, to double string brass, clarionet for B. and O.; orchestra leader, double band. Robert H. Harris, Harris-Parkinson Stock company, Salem, Ill.

Miller Brothers' Big Dramatic company, under canvas. Trap drummer, slide trombone. John M. Miller, manager, Hedrick, Iowa.

Violin, double band. Murdock Bros. Tent Show, Pittsfield, Maine.

Partner for vaudeville who is a clever singing and dancing comedian and can get time for my original musical comedy act. 125 South Street, Glens Falls, N. Y.

Burlesque people, artists in all lines, for new Western wheel show. T. D. Sullivan, People's Theatre, Cincinnati, O.

Chorus girls, ponies, medium show girls. Henry P. Dixon, Big Review company, Room 320, Knickerbocker Theatre Building, New York.

ENGAGEMENTS.

For The Merry Widow Remarried: Adelaide Norwood, Sibyl Page, Reba Dale, Josie and Ethel Intropidi, Charles Le Sueur, Thornton Urquhart, John Kearney, and Lewis Dunbar.

The complete cast to support Hattie Williams and Richard Carle in The Girl from Montmartre will include Lennox Pawle, William Danforth, Alan Mudie, Albert Hart, George Lydecker, Ralph Nairn, Percy Leach, Emma Janvier, Mova Mannering, Bertha Holly, Mary Gilmore, Dai Turgeon, Louise Donovan, Lela Lee, Hazel Trontman, Clara Eckstrom, Lillian Rice, Angie Wiemere, Nellie Feltes, Dolly Filley, Grace Beaumont, Ida Howe, Marion Miller, Helen Lucas, and fifty others.

Veda Steele, for Putting It Over, opening in Chicago on Aug. 1.

Leonora Allen, for the Chicago Grand Opera Quartette.

M. J. Jordan, by Walker Whiteside for The Typhoon.

Minnette Barrett, for Within the Law.

Mabel Frenyear, for The Mind the Paint Girl, with Billie Burke.

Bartley Cushing, by Henry W. Savage, to stage the London production of Everywoman, to be made in October at Drury Lane. Mr. Cushing will sail for England on Aug. 3.

Burt Green, as pianist at Hammerstein's Roof Garden.

Willie Howard, for the Winter Garden.

John Bowers, for the male lead in Little Miss Brown.

Irving Brooks, re-engaged for The Girl of My Dreams, with John Hyams and Leila McIntyre.

Anna Wheaton, Lew Quinn, and Albert S. Howson, for the Winter Garden.

Clarence Harvey and Oscar Schwartz, for the Winter Garden.

Gaetano Merola, with Emma Trentini, as musical director.

Nita Allen, for The Military Maid, with Cecil Lean and Florence Holbrook.

Oswald Yorke and Beatrice Herford, for Annie Russell's Old English Comedy company, opening at the new Princess Theatre, this city, on Nov. 11 with She Stoops to Conquer.

Donald Macdonald, by Henry W. Savage for next season.

Hobart Cavanaugh, by William A. Brady, for Bought and Paid For.

Andy Lewis, George Scott, Lucille Manion, Zella Russell, Blanche Martin, Vera George, the Four Dancing Belles, De Graff Sisters, Annetta, Boyd Sisters, Lozetta Hoag, Flo Leslie, and Catherine Crawford with Al Reeves for his twenty-fifth year in burlesque management.

Edgar Selwyn, by the American Play Company as advisory expert in the staging of Bayard Veiller's play, Within the Law.

Bessie Abott, to succeed Bella Alten as Maid Marian in Robin Hood next season, opening at Atlantic City on Aug. 5.

Greville Moore, Emil Zajah, and Nellie Brown, for the Winter Garden.

PORTLAND.—KEITH'S: Stock co. in Alias Jimmy Valentine 1-6 pleased good houses.—GEM: Musical co. in All In 1-6; fair co. and business.—CAPE: Stock season opened with Beverly of Graustark June 29; Marie Pavie and Willard Blackmore in leading roles; pleased capacity house.—PORTLAND: Best vaudeville bill of season 1-6; packed houses.—RIVERTON PARK: Frankie Carpenter and co., musical comedy. M. W. BRANDON.

WANTS

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PLAYWRITERS—I want a good strong, up-to-date play of vital interest. What have you or what can you have soon? Address E. F. D., care MIRROR.

WANTED—Manager with capital to stage a good melodrama. The only one of its kind; critics pronounce it a winner. Address G. Weber, 530 Milwaukee St., Milwaukee, Wis.

WANTED—Engagement for coming season; comedy and juveniles; stock or production. Wm. E. Mallette, Swisher Theatre, Morgantown, W. Va.

YOUNG newspaper man (25) wants position with theatrical company in business capacity; capable of doing most anything. Milton, care MIRROR.

YOUNG man desires dramatic engagement; King Lear pre-eminent. Henry Guenther, 3009 McNair St., Louis, Mo.

ROAD AND REPERTOIRE

(Continued from page 21)

CROWDS APPLAUD BAND.

The Overland Band, composed of employes of the Willys-Overland Company, started on a vacation tour of one month as guests of John N. Willys, president and owner of Toledo, O., plant, June 12. On their return, July 12, they will have visited twenty-five of the principal cities of the West. The route takes them through twenty States and over nine thousand miles of railways. In every city visited record-breaking crowds have turned out to their concerts in the municipal parks. St. Louis, Memphis, Dallas, Houston, Galveston, Fort Worth, El Paso, Tucson, Los Angeles, Fresno, San Francisco, Sacramento, Portland, and Salt Lake City have heard the concerts, and applauded the factory musicians.

MISS CROSMAN AIDS THE NEEDY.

Henrietta Crosman gave the receipts of a performance of The Real Thing, in Regina, Saskatchewan, last Friday, to those left destitute by the cyclone which swept the city June 30, destroying many buildings and killing about fifty people.

NORTH ADAMS THEATRE BURNED.

In a fire causing damage estimated at $600,000 in North Adams, Mass., July 2, the Empire Theatre, Wilson's Hotel, the Empire Apartment House, and a furniture building were destroyed. The fire originated in the kitchen of Wilson's Hotel, and was one of the most disastrous in the history of North Adams.

PERFORMANCE FOR TOM KARL.

The Bostonian Opera company gave a complimentary performance of Patience for Tom Karl, the veteran singer, at the Lyceum Theatre, Rochester, N. Y., July 1. The principals were Mrs. George Morgan, Mrs. Jay Fay, Mrs. G. A. Howland, Grace Warren, Marjorie Worthington, George P. Culp, Marvin T. Burr, Henry Schlegel, and Charles Lansing. Charlotte Whitney and Atkinson Allen gave the waltz duet from Betsy Abroad as a special attraction.

A benefit for the sick fund of the Salt Lake City Stage Employes' Organization was given under the direction of Willard Mack at the Orpheum Theatre in that city, July 8. Among the vaudeville entertainers who contributed their services were Rosa Roma, the popular violinist, and Mike Bernard.

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DATES AHEAD.

(Received too late for classification.)

CONWAY'S, PATRICK, BAND: Willow Grove, Philadelphia, Pa., 7-20.
DE BACKER'S BAND: West View, Pittsburgh, Pa.—Indefinite.
FLIRTING PRINCESS (H. P. Hill): Saskatoon, Can., 15, 16, Regina 18, 19, Moose Jaw 20, Brandon 22, 23.
KINEMACOLOR DURBAR MOTION PICTURES: Philadelphia, Pa., July 8-Aug. 3.
NAT C. GOODWIN OLIVER TWIST MOTION PICTURES: Chicago, Ill., 7-27.
REYNOLDS AND ROSS PLAYERS (Billy Ross): Clinton, Mo., 8-13, Excelsior Springs 14-20, Richmond 22-27.

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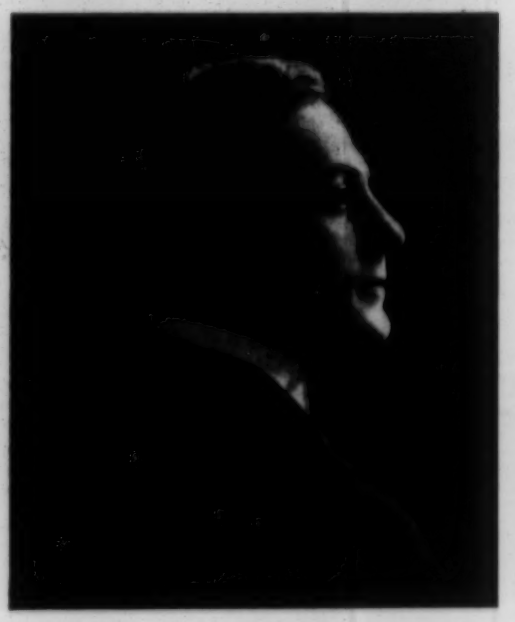
ABSOLUTELY GUARANTEED

MOTION PICTURES

"SPECTATOR'S" COMMENTS

W. N. SELIG did a clever and wise thing when he entertained visiting editors and their families to the number of five hundred or more at his big Chicago studio and plant a short time since. It was not only good publicity for the Selig Polyscope Company, but also in a larger sense it was the best kind of first-hand education for the editors, and thereby of inestimable benefit to the motion picture art and industry. The editors could not fail to carry away with them a more just and friendly conception of motion pictures and of the character of people who make the best films. It is, therefore, Mr. Selig's due that he be congratulated by all true



EDWIN AUGUST

Who Will Head His Own Stock Branch of the Universal Company

friends of motion pictures for his timely hospitality to the people of the press—workers in another, but not altogether dissimilar, field from that of the motion picture itself.

* * * *

If more picture producers had taken pains to cultivate the higher intelligence of the public in the past motion picture reputation would not have suffered so much from ignorant slander, and the busybody reformers would not have found so many willing ears into which they could sound their unjust cries of alarm. There have been, as in Mr. Selig's case, certain conspicuous examples of wise and dignified attention to the higher opinion of the press, pulpit, and public opinion, but too often in the earlier days when a film maker sought publicity it was in behalf of some cheap, sensational monstrosity in the way of a film production that gave anything but the most desirable impression of the whole motion picture making business.

* * * *

Happily things have greatly changed, and we hear now very little about the vicious nature of pictures, so long harped upon by the regulating class. Sober sense has come to the front, with the wider knowledge of the public regarding the subject. Their value in every field now occupied by the press, the stage, the pulpit, the school, and the platform is being recognized and discussed by people who had formerly looked on the films as a mere curiosity, with no thought of their tremendous possibilities. When we look back only a few years—four at the most—and recollect the almost universal ignorance that existed regarding the motion picture—particularly the dramatic motion picture—the wonder is that so much has been overcome in the sweeping away of false ideas.

* * * *

In this revolution of public opinion The Spectator would not place the approaching defeat of the busy regulating class as of nearly as much importance as is the growth among thinking people of a wider comprehension of what the dramatic film is capable of accomplishing. The regulating pests, like all small and narrow-minded movements, were bound to work out their own cure. As soon as they become sufficiently noisy and numerous to awaken the real public they are always sure of being sent to a back seat. So their officious interference can never be more than a temporary annoyance. But the friendly and intelligent interest of people of brains which is now plainly turning toward the motion picture as an institution is an entirely different and deeper matter.

* * * *

Two or three years ago The Spectator pointed out among other great possibilities of the motion picture its availability as a powerful weapon for the expression of opinions on topics of great public moment. The Biograph Company had just put out a picture in dramatic form in which the drama was only a minor point of excellence, the theme of the subject being an attack on a public evil—the cornering of food supplies. The Spectator called the picture an editorial, and so it was. But there were

RUTH STONEHOUSE

Of the Essanay Eastern Stock Company

many among those closely connected with picture production who did not appear to understand what was meant nor to perceive the significance of the demonstration. To them all films were merely to amuse and to make money out of, and that they could ever be employed with any great success for the purpose of molding public opinion was realized by but few.

* * * *

Now, however, the potential force of the motion picture as a medium for propaganda in connection with its power to amuse and instruct is being comprehended more and more by those outside of the profession, as well as by those on the inside. Students of affairs are seeing in it a mighty force to be reckoned with, and the film manufacturers are making progress in the employment of the films to further various movements for the public welfare. The series of Edison pictures on different civic subjects are cases in point, and there are other numerous instances by other makers.

* * * *

With all due respect, however, to the good intentions of picture producers, and with all praise for their progress in the direction indicated, The Spectator must confess that in nearly every case where an effort has been made to use the motion picture for the purpose of convincing the public on some topic of importance, there has been something sadly wanting in the manner in which it has been done. Either an absence of elegance of style or a lack of information, or a narrow viewpoint, or the dragging in of cheap melodrama, has almost invariably weakened the greater effect. Very seldom indeed, almost never as yet, have the producers succeeded in putting forth a really powerful, inspiring, commanding utterance. One or two exceptions there may be, but even these have not realized the immense possibilities of their subjects.

* * * *

Here, then, is one of the most attractive and important directions in which the dramatic motion pic-

LEAH BAIRD

Of the Vitagraph Players, Whose Popularity is on the Increase

ture may be developed with profit to the producer, benefit to the public, and honor and renown to the directing spirit. What greater glory could any man crave than to be responsible for a class of picture dramas that would move thinking people to think more seriously on great subjects? To really accomplish things, to feel that the opinions one has uttered and the arguments one has advanced have been of some benefit, no matter how insignificant, to mankind, and have made impressions, even if only the slightest, on the public intelligence, is one of the greatest fascinations of literary work of every kind. And the motion picture as a medium of powerful expression is just as capable of yielding these results as are the older forms of conveying ideas.

* * * *

Who will be the first photo-playwright to systematically undertake this important branch of picture composition in a great and lofty way? Honor awaits him who can do it with complete success. Frankly, if the writer of these comments were ever to enter into picture production work, he would wish it to be along some such line as the one indicated. He might make a failure of it—he might fall far short of his own ideals—but he would at least have the satisfaction of having tried to do something really and truly worth while. However, these be but dreams, although it need be no dream if the right minds will only take it up and make reality out of the mere speculation of

THE SPECTATOR.

CHICAGO THEATRES SHOW PICTURES.

During the Summer months a loop of seven theatres will show pictures at Chicago. These theatres are the Olympic, Colonial, Palace, La Salle, Lyric, Fine Arts, and Whitney Opera House. The last one to enter the field was the Whitney Opera House, which opened on Monday night, July 6. The theatres will exchange with each other.

LETTERS AND QUESTIONS.

Answered by "The Spectator."

"W. S. M.": The Curtain Pole was issued by the Biograph, Feb. 15, 1909. (2) If it were possible to secure all casts of characters it would be a good thing as you suggest to commence all reviews with them. But under present conditions it will be sufficient, perhaps, to mention those we know in the body of each review. (3) Lottie Pickford is still with Kalem, appearing in The Pilgrimage, May 17; Into the Jungles, May 31, and The Girl Strikers, June 14.

Hettie G. Baker writes to advise that the part of Jane Shore in the film of that name was played by Florence Barker, who was with the Pathe English company after having appeared with different American companies. Her engagement to a Russian was announced in THE MIRROR in March, and it can be further announced that, according to a recent report, she is returning to America to engage with a new Universal company soon to be organized.

"S. H.," New York: There are no reasons why all photoplays should not have the names of the authors given on the films, except that all the producers do not see it that way as yet, and that about half the subjects issued never had any authors. They're like Topsy; they just "growed." As the story becomes more and more the thing, and as manufacturers wake up to this fact, the practise of giving names of authors will increase. (2) The best theatres in New York in which to see Vitagraph and other Licensed films are the Savoy, Herald Square, Gane's Manhattan, Proctor's Twenty-third Street, East 125th and East Fifty-eighth, Keith's 125th Street, Harlem Opera House, and the Fourteenth Street Theatre. Among the houses where Independent pictures may be seen are Weber's, Unique, and Crystal on Fourteenth Street, and the Bryant on Forty-second Street.

A. Van Buren Powell, of Brooklyn, who thanks The Spectator for many valuable bits of information gleaned from these pages, desires to return the favor by supplying the information asked for by B. Prince. *The Scenario Magazine*, the title of which has been changed to *The Photoplay Author*, is published in Chicopee, Mass. There is also a magazine called *The Photoplay Magazine*, published from 600-630 South Dearborn Street, Chicago.

"San Francisco," writing from that city, replies to a player who said some unkind things about picture players in THE MIRROR some time ago. "San Francisco's" indignation is pardonable, but belated, due, she explains, to being on a vacation and not seeing THE MIRROR while away. The moral of this is that everybody should have THE MIRROR mailed to the vacation address.

"G. S. C.," La Salle, Ill.: There has been no change in the policy of the Biograph Company with reference to the publication of names of players.

"H. S. G.," another San Francisco reader, wants to know why G. M. Anderson appears in every film produced by his company. "Now, I greatly admire the work of this company," says "H. S. G.," "but I do not like to see Mr. Anderson in every picture. . . . It is a lot better to have the public clamoring for more than to give them an overdose." This is a pretty good rule for anybody to follow, and while

NELLIE LINDROTH

A Leading Kalem Player Who Has Made a Record "Jump"

The Spectator has never felt that he has had too much of Mr. Anderson, having a great admiration for the forceful personality of that versatile gentleman, he is bound to admit that there may be something in what "H. S. G." says.

"C. G. P. C.," of Detroit, offers a word of praise for the Kalem trademark which he thinks the best of all the trademarks in use by picture companies. This writer asks what is the policy of THE MIRROR's picture section: does it favor Licensed or Independent pictures? This is an easy question to answer. THE MIRROR has no favorites beyond the literary and artistic quality of their outputs. No company is too obscure to receive the warmest praise if it will but give us pictures of merit.

Anna B. and Lillian K., aged 28 and 30, respectively, who write from Chanute, Kan., in praise of THE MIRROR, the picture section and The Spectator, whom they "like best of all," etc., are informed that The Spectator has a wife and seventeen children, and the lady of the house is the boss and weighs 350 pounds, and is a holy terror on the warpath. By the way, just for precautionary reasons, when does Anna B. expect to come East?

Janet Brown, New York: Yes. Yale Boss deserves great credit for his excellent work. He is young, and if he keeps on without getting an idea that he knows it all he will be a great actor some day. Child players are often spoiled by too much praise, and the good Lord spare us from a spoiled child actor.

"W. T. W.," of Pasadena, Cal., criticises a contemporary and praises THE MIRROR. While THE MIRROR appreciates the praise it is not our policy to print complaints against other papers.

"T. H.," Belle Terre, N. Y.: The leading lady whose work you so much admire in Poor Jimmy and other Pathe films is said to be Miss Panton.

Mrs. T., of Avenue A, New York, agrees with a recent Chicago reader about Marion Leonard's overuse of gestures. She thinks Florence Lawrence the "most fascinating and sweetest photoplay artist" of all.

"Happy," writing from Rome, Ga., calls The Spectator to account as follows:

> "I would like to ask if you are not at fault in criticising 'Bertha and Ida' for using a slangy expression in a certain letter recently. They, being two impressionable young girls, no doubt, naturally thought that if so well-versed a gentleman as The Spectator could use slang to advantage, then slang must be all right. I do not recall your comment on their first letter, and hence don't know whether you object to slang only when used by a young lady. But to say 'fell for' in the very next paragraph after Bertha's and Ida's defense (?), and your comment thereon, seems a bit inconsistent. Notwithstanding, I shall continue to read 'Spectator's Comments,' and, I suppose, to agree unqualifiedly therewith."

Consistent? The Spectator doesn't pretend to be consistent—not in these particular columns, at least. It is one of the privileges he must reserve to himself in answering these letters, to be freely and joyfully inconsistnt. However, the use of slang is not necessarily taboo. There is slang and slang. Some of it is picturesque, some of it splendidly expressive, and some of it silly and painful. And then again slang coming from young girls doesn't sound or read exactly as it would coming from less angelic creatures.

"Bagatelle," Philadelphia: You are right, THE MIRROR printed portraits of Edwin August twice, but not in the motion picture section. It was before he became a favorite picture player. (2) Jack Smith's whereabouts are not known. (3) THE MIRROR has no information regarding Stephanie Longfellow since she stepped out of the films into matrimony.

"H. S. G.": THE MIRROR does not concern itself about matrimonial information nor scandals. (2) Brinsley Shaw does not appear to have left the Essanay. He appears in recent films and films not yet released as follows: Broncho Billy's Gratitude, Broncho Billy and the Indian Maid, Broncho Billy's Narrow Escape, A Story of Montana, The Smuggler's Daughter, and A Wife of the Hills.

Susie Brooks, New York: Bessie Eyton was the Catalina Island maid and Phyllis Gordon was Eleanor Henry. The picture was not reviewed in THE MIRROR because the reviewers missed seeing it unavoidably.

Vivian W. and others write from Louisville, Ky., in warm praise of Bessie Learn, of the Edison films.

"DOWN JAYVILLE WAY"

Scene from Essanay's Revelation in Rural Comedy (Released July 12th)

"THE SMUGGLER'S DAUGHTER," WITH G. M. ANDERSON

Scene from Essanay's Feature Western Drama

They admire her so much that a club of twenty make it a practise to watch for pictures in which she appears and then attend the houses in a body. They wonder why her portrait is not displayed in the theatre lobbies in Louisville like those of other actresses. They should ask the managers, who would no doubt secure photograph from the Edison Company

"H. S. C.," Washington, D. C.: The stenographer in Mrs. Jones Serves on the Jury (Kalem) was Alice Joyce. (2) Vivian Prescott has been with the Imp for about six months. See Letter Box for other questions.

"L. A. A.," Mojava, Cal.: R. V. Spencer, scenario editor of the Bison Company, can be addressed care New York Motion Picture Company, 251 West Nineteenth Street, New York, and the letter will be forwarded, or to the Pacific Coast Studio, 1719 Allesandro Street, Los Angeles, Cal.

"K. S.," Fort Wayne, Ind.: Epes W. Sargent can be addressed to Box 70, Madison Square Station, New York. (2) The address of the *Scenario Magazine* will be given in another answer. (3) Biograph players are not revealed.

"N. L.," Syracuse, N. Y.: Fritzi Boss plays the stenographer in the Edison picture, Her Father, released June 29.

EIGHTY LICENSES REFUSED.

Radical Measures Taken in Chicago Against Picture Houses on Account of Fire Risks.

CHICAGO, ILL., (*Special*).—Eighty small theatres in Chicago, with an aggregate seating capacity of about 75,000, were refused any renewal of their licenses on July 1, as a result of the new ordinances recently enacted by the Chicago City Council for the protection of the public in amusement places offering questionable security to their patrons. This action has been much needed for many months. Some of the theatres affected in this general action are highly prosperous, and are not of small seating capacity. The La Salle Opera House, in the loop district, a most prosperous playhouse, of which Harry Askin is the manager, is one about which the question has been raised as to the renewal of its license because of its being above the ground floor.

City Collector Cohen took action at the request of Building Commissioner Ericsson, who carried his fight before the City Council. He reported that seventy-five of the theatres had refused to obey orders for changes to conform with the law. Eight are on second floors. He said he would be able to take care of the disobedient ones alone, but he asked the City Council to pass an ordinance prohibiting theatres above the ground floor. These now come within the law, but he presented an ordinance condemning them as nuisances. Among violations with which the owners are charged are these:

Failure to provide sufficient exits. Failure to mark exits properly. Crowding of seats. Blockading of exits. Reduction of aisle space. Insufficient stairway and fire escape width. Blockading of aisles. Faults in material used in construction and repairs.

"While it is true," wrote the commissioner in his letter to the Council, referring to the eight second-floor theatres, "that these playhouses technically comply with the essential provisions of the Class IV. ordinance, with the exception of the limit of height above sidewalk grade and capacity allowed by Section 306 of the Building Ordinance, which the Corporation Counsel in a written opinion stated was not retroactive, still, on account of the fact that these theatre halls were not originally designed as public theatres in the true intent and purpose of the law, and even if they have brick inclosing walls the interior construction of these buildings is entirely of combustible material, having wood floors and wooden interior stairways, partitions, and roofs.

"The fact that these auditoriums are located at various heights from fifteen to thirty feet makes them in my opinion extremely hazardous, and severe criticism and complaints have emanated from various sources from time to time regarding this type of theatre located at such heights.

"I will state, however," he said, "regarding the La Salle Theatre, that the same was remodeled a little over a year ago upon plans approved by this department and additional fire escapes and exits were provided on the alley side. The old wooden rigging lofts and dressing rooms were removed from the stage and conditions generally improved."

Last Saturday, July 6, the members of the City Council's Committee on Buildings accompanied Building Commissioner Ericsson on an inspection of the nine theatres that he calls "lofts," and which he characterizes further as "fire-traps" of the worst kind." Earlier in the week a majority of the City Council passed an order providing for an extension of the licenses for these places, against the advice of the commissioner. Commissioner Ericsson threatens to close the places with police aid if the Corporation Counsel's office believes that the present theatre ordinance gives him the right. Paul Sittner, owner of Sittner's Theatre on West North Avenue, one of those refused a reissuance of his license by Mr. Ericsson, begun an injunction suit.

H. C. BAKER.

PICTURE COMPANIES CHARTERED.

ALBANY, N. Y. (*Special*).—The following moving picture companies filed articles of incorporation with the Secretary of State this week:

Napoleon Amusement and Novelty Company, of Brooklyn, N. Y., to conduct moving picture and vaudeville attractions; capital stock, $10,000. Directors: Samuel Moscovice, Coney Island, N. Y.; Harry Lewis, 140 East Twenty-eighth Street; Edwin T. Taliaferro, 125 West Ninety-sixth Street, New York city.

Hedonic Development Company, Brooklyn, N. Y.; Capital, $20,000; vaudeville and motion pictures. Directors: William H. Gluck, 522 Flatbush Avenue; Albert E. Van Name, 176 Sterling Place; Theodore J. Stelling, 510 East Thirty-eighth Street, Brooklyn, N. Y.

Animated Publicity and Distributing Company, New York city; capital, $5,000. Directors: F. Cornelius Leibow, 453 Jefferson Street, Brooklyn; Lester B. Freedman; Joseph Bronstein, 320 Broadway, New York city.

Picture Theatre Equipment Company, New York city; capital, $10,000; to deal in moving picture film and conduct theatres. Directors: Stanhope Foster; Madeline Tweedy, 34 Nassau Street; Alfred Tweedy, 27 Cedar Street, New York city.

G. W. HERRICK.

DON IN SOLAX FEATURE.

"Don," the horse that has been appearing in vaudeville and earning $500 a week, and whose value is said to be more than $10,000, plays the leading role in The Equine Spy, the Solax two-reel feature of Aug. 23. The horse does many wonderful stunts. He carries messages, steals papers and ammunition, and he displays more intelligence than some human beings. "Don" is a fine specimen of horseflesh, is jet black, lean, and a thoroughbred, having all the characteristics of a race horse.

PICTURE SHOW UPLIFT IN BOSTON.

BOSTON, MASS. (*Special*).—Boston has recently been showing its fondness for reform and its liking for motion picture shows in two interesting ways.

The Boston Association for the Relief and Control of Tuberculosis, through its secretary, Seymour H. Stone, has been supplying free of charge to any theatre which will use it an illustrated lecture on the prevention of consumption, and not only furnishes the slides, but a most excellent lecturer to deliver the talk. This lecture was received with real interest recently at the Bijou, and is now booked for several months to come in the various picture houses.

The Roxbury Relief Association has been interesting itself in the picture theatres in that section of Boston, with a view to improving the quality of the shows in general, and in particular to inducing the managers to introduce more educational and scenic pictures into their programmes for the benefit of the children. The association finds a gratifying willingness on the part of the managers to try out the idea, and hopes in time to permanently raise the standard.

IZARD.

THEATRICAL STARS IN PICTURES.

Combination of the Theatrical Managers, Including Daniel Frohman, to Produce Pictures of Own Plays and Players.

The rumors of the past few months have at last come to a head, and while information of a definite nature is not forthcoming, it is nevertheless an assured fact that prominent theatrical managers, including no less a person than Daniel Frohman and others, who have vigorously opposed pictures in the past, have come together for the purpose of presenting a series of motion picture productions, which will feature well-known stars and successes of the dramatic stage. Mr. Frohman is the only manager who is willing that his name should be presented to the public, but it is declared that the corporation who will finance this undertaking is composed of a large number of prominent theatrical managers, who have previously opposed picture drama, and who accordingly are averse to making known their names at present.

The company will be known as the Famous Players' Film Company, and Mr. Frohman himself is to be the managing director, while A. Zukor, treasurer of the Marcus Loew enterprises, is to be the president of the movement. Offices have already been established at a suite of rooms on the sixth floor of the Times Building.

It is planned to construct studios in different parts of this country and Europe, and contracts have already been signed for a number of well-known players, both European and American. Their appearance in picture is scheduled in the near future. The first release will be Sarah Bernhardt in Queen Elizabeth, the play in which she has recently triumphed in Paris and which has been playing to capacity houses. The subject is in three reels, and it is declared that the "Divine Sarah," who has become decidedly enthusiastic over the subject of motion pictures, has really outdone herself in the pictures, as she seemed possessed of unusual spirit during the production.

A representative of the combination in speaking of the company and its future plans declared: "We be-

(*Continued on page* 34)

SCENE FROM "THE MONEY KINGS"

A Vitagraph Three-Reel Special for Release Monday, July 15

SCENE FROM "THE SHEPHERD'S FLUTE"

A Coming Lubin Photoplay for Release

UNIVERSAL AND "BISON" CASE.

Injunction Modified Until Further Hearing July 16 or 17.

A hearing of the case of the Universal Film Manufacturing Company against the New York Motion Picture Company (Bison) was had in the Supreme Court Special, No. 1, Wednesday, July 3, under Judge Gavigan, and the injunction preventing the New Motion Picture Company from advertising and selling its pictures was removed pending the next trial of the case Wednesday, July 17. This company, however, is forbidden to sell or dispose of its property in any way. An injunction was also asked for by the Empire Film Exchange, owned and operated by Messrs. Bauman and Kessel, against the Universal, who have refused to supply that exchange with the Universal programme. The injunction was refused on the ground that there had been no definite contract between the parties. The exchange accordingly no longer deals in Universal releases. It is reported a similar attempt as last week was made to gain possession of the Bison studio in California by sending W. H. Swanson to Los Angeles to take possession, but the Bison employees were informed by wire, and H. J. Streyckmans, of the New York Motion Picture Company, was sent to the Western studio to counteract whatever attempts might be made at seizure. It is declared that the injuncion against the New York Motion Picture Company had been entirely removed by the judge at the hearing on July 3, when the Universal came forward with certain affidavits, which will be made public at the next sitting.

ESSANAY AT WISCONSIN DELLS.

One of the Essanay Eastern Stock companies is now working in the Wisconsin Dells, one of the beauty spots of the earth. The company includes Martha Russell, Ruth Stonehouse, Helen Dunbar, Francis X. Bushman, Harry Mainhall, Harry Cashman, William Walters, Bryant Washburn, Fred Wulf, and is under the direction of Theodore Wharton. Among the three subjects already completed is A Romance of the Dells, written to cover a number of the finest points of the Upper Dells, including scenes of the famous Stand Rock, Cold Water Canon, and the Hornet's Nest. One of the sensational features of A Romance of the Dells was made on the top of Stand Rock, a gigantic formation towering nearly one hundred feet high. The rock rises in two columns, separated at the top by a chasm some ten feet wide. Francis X. Bushman was called upon to make a thrilling leap across this chasm, and the slightest misstep, it is said, meant a horrible death on the rocks below. The narrow surface of the flat top allowed no space in which to take a running leap, and Bushman was almost forced to make a stand-jump, landing in safety and catching his balance on the brink of the opposite ledge in the nick of time to save himself from plunging off. This sensational leap is vividly shown in the film, and is only one of the many thrills during the taking of the three completed productions. The company will remain at the Dells indefinitely, and it is expected that some wonderfully fine subjects will follow those already completed.

SIEGMUND LUBIN AND THE VANIMANS.

Among the many who deplore the airship tragedy at Atlantic City, one of the most affected is Siegmund Lubin, who was a warm admirer and patron of the Vaniman brothers. The project to cross the Atlantic was much encouraged and promoted by Mr. Lubin. Film photos of the dirigible and probable crew had already been taken, and arrangements made to continue the subject on the European side. Had the project ever been fulfilled the Lubin Company would have had a pictorial description of the trip that would have been of spectacular value to the people of both the Old and New World. Mr. Lubin regrets the tragic end of the brave boys who were so earnest in the work of solving the great problem of our time.

VITAGRAPH FEATURES.

The Money King is a three-reel eVitagraph announced for release on July 15, and which will be put out through the General Film Company. It is declared to be a strong story, dealing with life in government circles and also features a hydro-aeroplane. Another feature to be released some time in August is Lisbeth, with a strong and notable cast, presenting a rather fundamental problem of all ages between man and woman in a poetical and dramatic way. It is also announced that Robert MacQuade will be featured in a two or three subject, giving his impersonation of Rip Van Winkle, while another notable feature and one which should attract a great deal of attention in many circles is the appearance of Rose Coghlan in a three-reel production of As You Like It.

ECLAIR ANNOUNCEMENTS.

For the last half of the month of July the Eclair Company will release on Tuesday, July 16, The Dreamers; Wednesday, July 18, That Loving Man; Sunday, July 21, Rizzio, a Paris Eclair; Tuesday, July 23, The Governor's Daughter; Thursday, July 25, The Double Cross, and one Sunday, July 28, a split reel, The Lady Barrister and Life in a Bulgarian Village.

MILANO THROUGH UNIVERSAL.

One of the greatest acquisitions to the Universal programme is the releases of the Milano Studio. When it is considered that the Milano people were responsible for two spectacular productions, Dante's Inferno and Homer's Odyssey, the Universal Film Company feels that they have secured for exhibitors a series of pictures of a calibre that State right buyers would be willing to pay high prices to control. The Universal will rent out these Milano features without the usual extra taxation for State right privilege. The first picture to be shown under the new arrangement with the Universal is The Wolf's Prey, a two-reel subject, with the usual elaborate fittings and masterly acting of the previous Milano successes.

JOHNSON-FLYNN FIGHT BILL.

The bill, introduced by Representative Sims, of Tennessee, prohibiting interstate shipment of prize fight moving picture films in the United States was held up in the House on July 1, because a quorum was not present, despite the representative's protest. The immediate passage of the measure was urged because the Johnson-Flynn fight was scheduled for July 4, and in the event of the passage of the bill the films depicting the fight might be debarred from interstate transit.

BELASCO THEATRE REOPENED.

WASHINGTON, D. C. (*Special*).—The Belasco Theatre, Washington, D. C., was reopened for the Summer season with the Kinemacolor picture display of the Coronation, the Delhi Durbar, and other subjects, and since the opening day, July 3, the attendance has been excellent. Manager L. Leroy Taylor, the Shubert resident manager, has made the house doubly attractive by opening the Belasco Roof-Garden, brilliantly lighted and decorated with palms and flowers. An orchestral programme is given with free refreshments. JOHN T. WARDE.

THE LUBINS VICTORIOUS.

The Lubin Baseball team defeated the Messiah Lutheran Church on Saturday, June 29. The score was 12 to 5 in their favor at the Willow Grove Baseball Grounds.

VIEWS OF THE REVIEWER

It has been interesting to watch, since the beginning of the last theatrical season, the gradual awakening of the producers of the legitimate stage to the possibilities and scope of the motion picture from a commercial, popular, and artistic point of view, though the last mentioned tribute is the one most reluctantly paid. A number of famous and well-known artists of the stage have acted for the pictures, and now one hears numerous rumors that certain Broadway managers are to form a combination by which the motion picture public will be enabled to see their stars acting their successes in motion picture form.

Undeniably it is a big step forward for the theatrical producer, as far as his mental vision is concerned, but naturally its effect upon the public is yet to be seen. It has at first glance many estimable features in that it will enable a larger public to become acquainted with certain famous artists and their plays, and it will also be a valuable record of the work of these players. At the same time, it will attract many who desire to see stars of the stage upon the screen, while their respective managers will be able to find a very substantial remuneration in a line of endeavor which before they have considered an encroachment and which they have been reluctant to enter.

Whether this move on the part of the regular theatrical producer is going to benefit him or his stars remains to be seen, and whether the motion picture public is really clamoring after this novelty is another question which must be solved by itself. It may be claimed that through this means the public will be educated to a higher form of drama and thus be induced to enter the regular theatre with more frequency than they have shown during the past season. The motion picture field itself, however, has succeeded in developing some unquestionably fine artists, who, through long practise and experience, know the demands of motion picture technique, while they have been able to present some exceptionally artistic dramatic subjects. Moreover, one of the chief delights of the picture is that it has taught that "the play is the thing," and it may be found better if both star and manager confine their labors to their own particular lines of endeavor, since the drama is the drama and the motion picture the motion picture, each requiring its particular treatment and approach.

The player direct from the stage or the producer filled with the knowledge of the requirements of the stage production has by no means proven himself the most apt or brilliant motion picture artisan. He has been obliged to learn a somewhat different procedure, and that is why some of the most successful players and producers of the stage have failed in their efforts at picture acting and production, until they have learned other methods. The successful manufacturer in the field to-day has not become so by leaps and bounds, but by a gradual unfolding and acquiring of the demands of the picture, and if the legitimate producer is to enter this field it is obviously necessary for him to learn this procedure or to surround himself with those already versed in the technique of this somewhat separate, though similar, art, in which the director rather than the actor plays more an important part than he does upon the legitimate stage.

That the motion picture has made great inroads on the receipts of the theatrical producer is obvious even to the most undiscerning. The cause is naturally and with reason laid to the cheapness of the price of admission to a motion picture theatre, though possibly there may be other reasons which the average theatrical manager would not care to confess. A solution might be found in a comparison of the motion picture with the average drama of to-day. Irrespective of price, it may be that a greater field of humanity and life is opened to the motion picture spectator than is to be found in the theatre. Crude as the construction of the vast majority of pictures are, they have been progressing and meeting the demands placed upon them, while the stage has been remaining more or less dormant, in the way the stage has ever done since its history began, until some outside influence has appeared to effect it and place it on a higher plane of art and nature.

No doubt the heads of the theatrical world would admit with some reluctance that the motion picture is such a force, which must ultimately readjust many of the time-honored customs and methods of the present-day stage. It is, therefore, somewhat of a question, if it would not show greater wisdom on the part of the theatrical producer, who feels the need of dabbling in pictures for his own interest to stop and consider what he may learn from the picture in the way of perfecting and making his own side of the dramatic field more interesting and holding to the public at large. If it is in his power to enter the field of pictures, it is also in his power to change whatever social or commercial conditions stand in the way of a better stage. Readjustments must come and perhaps the picture is not only permitted to teach the drama, but will force it to relinquish some of the unhealthy conditions which surround it, as theatrical managers will be obliged to proceed along different lines of presentation in order to keep up with the demands placed upon them.

It was previously suggested that, as a rule, the average motion picture came nearer to life and humanity than the average play, in spite of certain crudities of construction. The picture has been forced to deal with elimentals in action. Crude unnatural action is more noticeable in picture than in drama, where there is always the voice to correct the eye. Inconsistencies of action in the plot and by the players is likewise more obvious, and calls down the greater criticism than in a dramatic subject. It has, therefore, been necessary for the motion picture producer to make his story direct in plot action, free from all incongruities and irrelevant matter, while the players have been obliged to study action which would convey natural thought by natural means.

A dramatic play which would stand the test of consistency in this respect might be hard to find, simply because the playwright is able to cover these incongruities of action, the truth of life, by the voice, the language of reason, and his characters become the mouthpiece to protect the weakness of his plot, situation or incident. The audience feels the presence of an error which they cannot always fathom. This is something which the average playwright may learn from the picture, and its use would result in decidedly more natural dramas, as it is a means of correcting some of the fundamental faults of present-day plays.

The dramatic film also demands a closer study of the value of dramatic action not only for the author and the player. That this is a study which has not received as much thought as might be on the stage is somewhat apparent. Most dramatic directors and actors will be found making an excuse for doing something rather than doing the natural action, while there is a constant confusion between the action of the play and the action of the players. Nor has the voice, the one great means of expression of the drama, and the one thing which must always keep it superior to the picture, been given the thought, study, and training it should have by the general run of players. Each of these two attributes of dramatic art on the stage is a science in itself, and the need of their study on the stage cannot be denied by any thoughtful person. It is only then by seeking a higher form of truth and nature, which the picture is able to teach in many ways, that the stage may take a step forward.

Effects in photography, natural backgrounds, and frequent change of scene are

(*Continued on page 34.*)

Reviews of Licensed Films

What the Driver Saw (Lubin, June 29).—The driver of the cab happened to be a curious man, and as it turned out the young lovers had something to thank him for. He peered upon their love making when they went to the matinee, and later when the designing bogus nobleman wanted to marry the daughter of the title-seeking mother, the driver got on the inside of that plan also. The mother objected to the girl's lover, and when the fake lord made an engagement to marry the daughter the mother readily fell in with the idea. But the driver, who had been witnessing every turn of the little comedy, knew that the young man also had arranged with the minister in regard to tying a knot, so he drove the mother and daughter to the place appointed by the young man, and there the proper ceremony was performed. The driver's antics seem to please most of the spectators, although it is hard to understand just why. Peter Lange is the driver, Harry C. Myers the young lover, Charles Arthur the bogus lord, and Mrs. George Roberts the girl's mother. May Buckley appears in the role of May Roberts. M.

The Wandering Minstrel (Cines, June 29).—This dramatic picture is well acted and staged in good shape. It is an account of the life of an old violin player who protects a young girl from the insults of a café throng, and offers her a home. The old man teaches the girl music, and together they go out and earn a living, but the girl falls in love with a young restaurant habitue, and marries him, leaving the old man to a life of loneliness again. The young husband soon tires of the girl, and orders her from the house, so that once more she seeks the protection of the lonely old violinist, and the latter takes her back. The end of the film shows them going forth to the old haunts. The part of the violinist calls for clever work, and it is well done. M.

Murray, the Masher (Selig, June 28).—Murray imagines that he is a lady killer, and, like all persons of this ilk, he comes to grief through his own conceit. Murray tries to get acquainted with two women, and thinks he has succeeded, so from the quiet depths of his hall room he writes to them. They turn out to be married women, and after letting their husbands in on the scheme one of them writes to Murray, telling him that he may call. Murray does so, pawning his watch to get the price of flowers. What happens to Murray when he calls is enough to make the average spectator laugh. Murray is told that he must be cautious, and when the supposed jealous husband is heard approaching the masher is placed in a wicker basket and subjected to sundry kicks and shifts, which end by his being dropped into a river. His escape from the basket is followed by a chase in which the two husbands join vigorously until they are forced to quit from the exhaustion of laughter. M.

Man's Lust for Gold (Biograph, July 1, Savoy Theatre).—This Western melodrama is presented as all stories of this kind should be presented, except that perhaps one should not expect too much in an age where speed seems to be the thing. The scenes are good, the acting is good and the details of the production have been well looked after. In the gold country the father of the family dies from the effect of a shot fired by the claim jumper, and although the son swears vengeance, he changes his mind later when he finds the murderer dying on the arid plains. The claim jumper draws a map of the location of some buried gold, but the drawing is also seen by the Mexican helper and the latter arrives at the spot before the boy and his sister. The Mexican then plans to steal the team that the brother and sister have brought, so that he can carry away more gold, but the horses walk away. The brother and sister are besieged by a small band of Indians, but just after the man's last shot is fired they see the team and, with fresh ammunition, are able to fight off the redskins. It is not so much the plot of the story as the way in which the characters display themselves that makes the film one of much interest. M.

Pathe's Weekly (Pathe, July 1).—The series includes a new automatic device for delivering and collecting United States mail. Other views shown are the convention of United Commercial Travelers at Worcester, Mass.; Aviator Christofferson flying at Portland, Ore.; Lieutenant Arreteau driving forty horses tandem at Sinsone, France; farmers using dynamite in stump blowing at Cokertown, N. Y.; the great Northwestern Development Congress at Seattle, Wash.; Roosevelt addressing a convention crowd at Chicago; the Republican National Convention Coliseum at Chicago; Taft getting the renomination; the rose festival at Portland, Ore.; a fatal accident at the auto races in Lyons, France, and the burning of an old gusher at Taft, Cal. M.

After Many Years (Vitagraph, July 1).—This film takes the spectator through a rather meaningless list of events trying to elucidate the man and woman problem. The husband becomes jealous when he sees his wife talking to a man in an alfalfa field, and of course he does not know that the man is a brother just escaped from the sheriff. The husband goes away and resolves to become a rich man and then return to enjoy his revenge. He strikes gold after many years of labor, but on his way back to the home he is held up by robbers and his labor is in vain. But, broken down in spirit, he continues on his way home, and meeting his wife, on their daughter's wedding day, he forgets all idea of revenge and the couple become reconciled. The story has possibilities that are not very well brought out. Robert Thornby is cast as the outlaw, Anne Schaefer as his sister, and George C. Stanley as the latter's husband. M.

On the Catus Trail (Essanay, July 2).—The treatment afforded this film is both dramatic and entertaining, and it is on the whole a film which is calculated to arouse and stimulate the interest of the most restless of spectators. It is, however, a very long time in arriving at its conclusions, and for this reason a sort of haziness is apt to hang over the composition in the beginning, and the attention of the spectator becomes somewhat wearied. The movement of the players throughout is rather slow and not always suggestive of the emotion of the circumstance at hand. It maintains one tempo, and therefore rather defeats its purpose in attaining the natural effect that is evidently the purpose of the producer. The girl's sweetheart leaves for the West and falls into bad company, in the way that young men from the East have of doing when they arrive in the West. He becomes implicated in a saloon brawl and is sought for by the sheriff. At the same time the girl is on the way West to meet him. During the hunt by the sheriff, for some unexplained reason, she has the stage coach stopped by the roadside while she gathers flowers, and, strange to say, becomes lost. She is found by the sheriff. The sheriff gets his man, only to discover that he is the man to whom the girl is engaged. The girl solves the problem by putting the handcuffs on the man herself, while the sheriff takes the girl home to his mother and looks in at the window at her in such a way that the spectator is quite sure there will be an interesting event in the future. G. M Anderson is his usual interesting self as the sheriff, though it was quite a long time before he walked into the picture. Vedah Bertram is the girl and Frederick Church the faithless lover and outlaw, both of whom do most creditable work. C.

The Church Across the Way (Vitagraph, July 2).—One must needs find this a most refreshing little story, which lies very close to the heart, arousing the sympathies and brightening the outlook upon the world, for it has been made a very human little tale, remarkably well played and put on with sets and effect which harmoniously blend and add much to the atmosphere of the picture. Earle Williams plays the role of the young husband, who has lost both wife and child, with decided appeal and distinction, while Mary Maurice, as his mother, is in like sympathy. Helen Costello and the ever-ready Jean are quite as delightful as ever, and Flora Finch, as the disagreeable aunt, shows what an excellent actress she is, even if she is obliged to be disagreeable. The young man is broken by the loss of his wife and child, and is prevented from ending his life by the presence of his mother and the strains of the music from the church across the way. At the same time in another part of the city a little girl, with her dog, is sent to her aunt to live after the death of her mother. Her aunt does not like dogs, and at length decides to sell him. The little girl sees her make a sign of a dog for sale, and concludes to make a sign of her own, which she does, but adds to the sign "One little gurl for sale." She is found by the young man brooding over the loss of his family, taken home, where she and the dog bring the cheer which had departed from the home, while the church bells across the way ring out: "Peace on Earth, Good-Will Toward Men," a novel and ingenious effect as realized by the producer. C.

Jenkins Sneezes (Cines, July 2).—The idea back of this, such as it is, might make a good roughhouse farce, and if the producer is minded to present this sort of thing, there is no reason why he should not make it as lively and spirited as he can, as long as it is conducted with taste and reason. This burlesque fails to entertain for the want of this necessary spirit. It is not played in the spirit of burlesque, nor is there any reason displayed in the rather flat effects obtained. Jenkins sneezes, but that is about all he does do. His most strenuous sneeze makes a hole in the wall into the adjoining room, but beyond that he does little that is interesting or amusing.

The Violin and the Pipe (Cines, July 2).—The violin is owned by the girl in the next room, and the pipe by the man in the adjoining room. He objects to the sound of the violin because he cannot study. Notes are passed over the bird cage which hangs outside her window. She will not stop her music, and accordingly he smokes her out through a hole in the wall. They meet at the window and he throws his pipe away. She starts to do the same with her violin, but he prevents. These actions on their part would seem to indicate that they had come to some conclusion, but it is rather hard to know just what it was. It is a pretty little romantic comedy, but perhaps a little more snap and ginger to the delivery as a whole would lend a corresponding interest to the spectator. C.

The Lake of Dreams (Selig, July 1).—This strikes one as a rather rambling sort of a tale, and while it has excellent material upon which to build a poetical subject, it seems to miss out by the mechanical delivery of the players and the construction of the piece as a whole, which does not maintain one point of view throughout, a thing rather essential in the production of this sort. The lake of dreams is the lake, where the boy and girl grew up together, and had many a fanciful time, he with his promises of future life and love for the maid, and she with the romances that she was ever reading in which the youth stood out as her hero. The young man went away to college and there found bad company. He went the downward path, and at last was drawn back to the lake, where he first started out in life. Here he met the girl waiting for him, and it is hoped that their youthful dreams of life and happiness became an actuality. There is some novel blending scenes, as

BIOGRAPH FILMS

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Released July 8, 1912

AN INDIAN SUMMER

How a Hair Tonic Advertisement Nearly Upset a Romance

The lonely old widower arrives in town and seeks out a pleasant, homelike boarding place. The house he selects may be pleasant and homelike, but most of all, it is owned, if not operated, by a widow—her daughter being the real manager. The widow and widower are impressed with each other at first sight, and a very pretty romance is imminent, but it came very near being spoiled. The widower realizes that his hair is both white and scant, and so feels that unless he shows a little less age, his chances with the widow are slim. Hence, he writes to a hair tonic manufacturer for aid. This letter he tries to keep under cover, but the widow sees his efforts to hide it and, of course, imagines it is from another woman, so turns about to make him jealous. A most unique trick of fate smooths out the ruffles.

Approximate Length, 1,000 feet.

Released July 11, 1912

MAN'S GENESIS

A Psychological Comedy Founded Upon the Darwinian Theory of the Evolution of Man

This subject is a distinct departure from the conventional motion picture production, depicting, as it clearly does, a theory of grave importance—Darwin's argument as to the evolution of man. To introduce the subject we show an old man telling the story of man to his grandchildren. The story is that of the life of "Bruteforce" and "Weakhands" in the primeval village. The bare fist at this period was the only weapon and, as you may imagine, the law was "might is right." The boy "Weakhands" stood but small chance against the powerful "Bruteforce," and this condition forced him to exercise his brain, hence it was only through his cunning that he managed to win the girl "Lilywhite," for his lack of prowess made him unpopular as a suitor. "Weakhands" and "Lilywhite," however, are beset with dangers at the hands of "Bruteforce," who would break up their little home. It is now that the woe of "Weakhands" is darkest, and he despairs until by accident he discovers a new force. Here the brain becomes active and the first invention, the stone hammer, is evolved, and the first conflict between brains and brawn results in victory for brains.

Approximate Length, 1,043 feet.

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when the photograph in the young man's watch changes from the picture of the girl to her own likeness waiting in the boat at the lake. C.

The House of Mystery (C. G. P. C., July 2).—This is a trick comedy picture in which the man who enters a strange house is represented as being buffeted about by all sorts of devices. From the moment when the intruder climbs over the wall he is the victim of strange reptiles, revolving doors, hostile human beings appearing and suddenly disappearing, streams of water appearing from odd sources, and other things that cause the visitor much annoyance. This horseplay fun is carried a bit too far in the film, but there are probably many people who enjoy clownish tricks of this sort. M.

Wild Birds at Home (C. G. P. C., July 2).—This is an interesting film, showing the habits of ducks and birds of that kind in their everyday life in the water. The coot is shown in a very pretty picture, which brings out the fact that her sense of motherhood is stronger than her fear. Also are shown the wild swan, the sedge warbler, and the chaffinch. M.

The Cat and the Canary (Selig, July 2).—This alleged comedy is concerned chiefly with the tiresome antics of a spinster and a widower. The former owns a cat, and the latter a canary, and, being neighbors, the man accuses the woman of complicity in the disappearance of his canary, which has vanished from the cage on the porch of his house. The small boys of the neighborhood, whose parts are wretchedly acted, have in the meanwhile concealed the spinster's cat, but when the latter gets free and wanders into the man's yard he cares for it and returns it to the woman. Just as the pair have decided to forget their quarrel they see the canary fly back to its cage, and a love scene that is anything but funny follows. The film adds nothing artistically to the motion picture business. M.

Lincoln's Gettysburg Address (Vitagraph, July 3).—Ralph Ince in the part of the martyred President does not give very convincing portrayal of the great emancipator, but the film is, for all that, an interesting one, if only for reminding the spectator once more of one of the most famous speeches in the history of the world. Each historical allusion is accompanied with a view representing it, and, although there are several scenes which are supposed to be symbolical and which add absolutely nothing to the sense of the story, there is no doubt that most of the motion picture followers will be very much interested in the film. One scene, picturing the retreat of the rebels on the field of Gettysburg, deserves especial mention, and some of the others are also well done. M.

One-Round O'Brien (Biograph, July 4).—One must find this a highly humorous farce not only from the nature of the tale but from the way it is done in the making of its points and the presentation by the players. O'Brien and his friend are hard up for something to eat, and chased away from a lunch room they come upon a motion picture house, where a prizefight is scheduled. This gives O'Brien an idea, which, like many of his contemporaries in pictures, he does not find necessary to explain, but arouses the interest by proceeding to do it. He persuades the manager to advertise him to the effect that any man who will knock him out in one round will receive twenty-five dollars. His friend is hidden behind a curtain, and the idea is to thump the adversary on the head when he is pressed against the curtain. All this succeeds admirably until a real prizefighter appears on the scene. He receives the thump, but it has only the effect of making him realize the deceit. Accordingly he seizes O'Brien and holds him up against the curtain, where he is liberally thumped by his unsuspecting partner. C.

Trying to Fool Uncle (Biograph, July 4).—A pleasing character is maintained throughout this comedy, and while it is not particularly fresh or spontaneous it stimulates the interest. The nephew is cast off by his uncle, and proceeds to marry a waitress. In order to get on the good side of his uncle again, he has himself taken in front of his employer's mansion, declaring the house to be his. This brings his uncle on, and the nephew persuades his employer to permit him to use his house as his own for a day and to assume that the business is his. The employer agrees, but the uncle finds out the deceit in the end. The comedy, which is sometimes allowed to deteriorate into farce, rather misses out in the development and conception of the detail and incident, as much more humor might have been found in the complication. C.

The Workman's Lesson (Edison, July 5).—Produced with the co-operation of the National Association of Manufacturers, this film with a purpose, as so many of the Edison subjects are, should do a deal of good in agitating for safety appliances in factories. Although the story turns out most agreeably in the end, it succeeds in showing the spectator the need of the cautionary measures in such institutions, and incidentally teaches an old workman the value of safety devices upon machines. He is an old German capably played by Bigelow Cooper, and he obtains a position in the factory for the young Italian, George Lessey, who loves his daughter. The Italian is put to work on a lathe, but when he shows interest in the safety attachment the old German shows his disgust. Later this causes the young man to neglect to use the safety appliance. The result is an accident, and the young man is taken to the hospital. Here the physician decides to cure the German by telling him that the young man has lost his arm. The old man blames himself, and the delusion is kept up until the young man's return home, where he appears with his arm under his coat. After the old man has expressed his sorrow he brings forth his arm, which is well and strong again. Bessy McCoy is the daughter. The production is for the most part well put on and adequately acted at every point, though it is not what would be called a highly sympathetic portrayal. C.

The Wax Model (Eclipse, July 3).—One finds this a rather thin plot, which is unduly drawn out by much silent talk. It affords, however, a certain interest. The professor's pupil makes a great success at grand opera, and among other presents of appreciation is a wax model of herself. It is placed in a museum. The professor, deeply in love with the girl, likewise adores her model, and, going into the museum, makes way with the model. The guard is awake and pursues him. The professor is injured and falls to the pavement with the model, with whom he perishes. The situation is not without its humor, though it may not be intended. C.

Scenes in Somerset (Eclipse, July 3).—In this interesting travelogue scenes along the River Exe are shown. Also views around Bath and the ruins of Glastonbury Abbey, built in 146 A. D. C.

The Prize Essay (Lubin, July 3).—This film maintains a delightful atmosphere of a girl's boarding school, and it has been acted and put on with much thought, discretion and sprit, with Ormi Hawley in the leading role, and with Nancy Gale doing most capable work as the tempted girl. Mary Smith is the mother, who does not quite get into her role at times, and Irving White the father. The girl's aunt sends her to boarding school for a year, but during the middle of her course the father meets with an accident, and the parents are unable to do what little they can. The girl is therefore desirous of winning the prize offered for an essay. She receives an inspiration for the doll her younger sister had given her on her departure. She writes while the others conduct a party. They go to seek her, and the one who has neglected to write her essay is tempted to steal the essay. She does so, but when she finds the note telling of the girl's reverse

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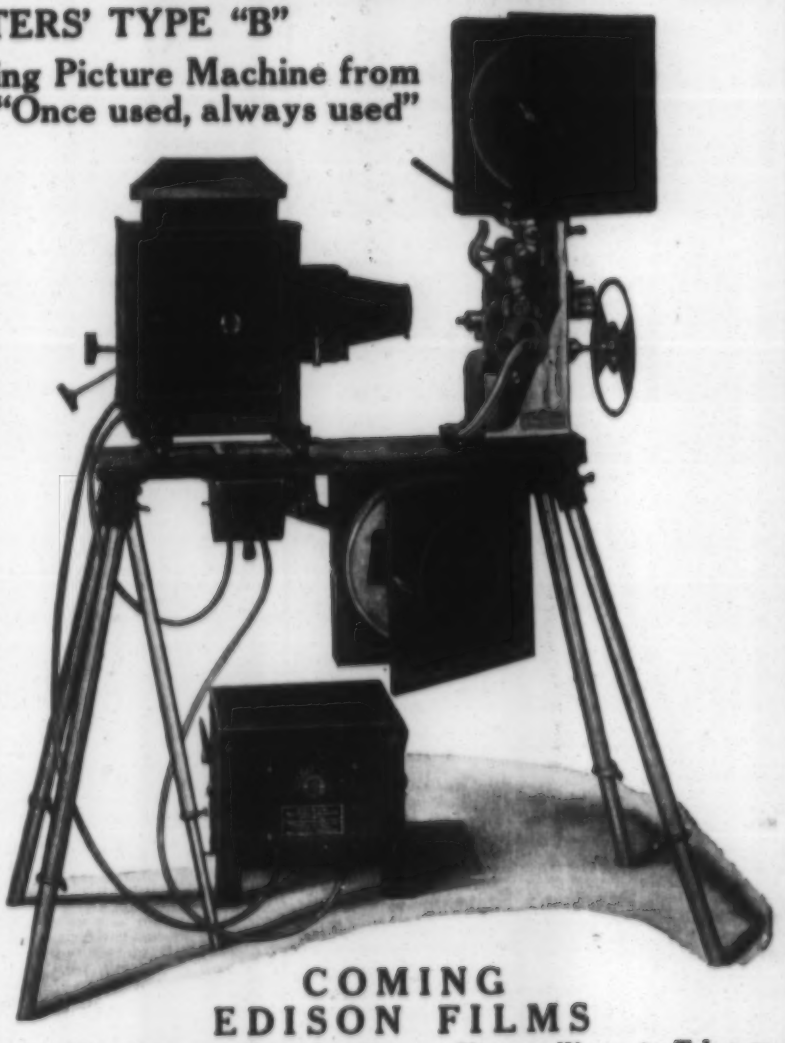

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—7081. The Maple Sugar Industry at Thompson, Pa. 400 feet. Industrial.
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July 20—7083. The Little Artist of the Market, from the New York "Sunday Times." 1,000 feet. Dramatic.
July 23—7084. The Sketch with the Thumb Print, by Harry Furniss. 1,000 feet. Dramatic.
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July 26—7086. The Escape from Rondaze, by Bannister Merwin. Being the first story of "What Happened to Mary," produced in collaboration with "The Ladies' World." (This story appears in the August number.) 1,000 feet. Dramatic.
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of fortune she returns it, and at the subsequent exercises the prize is awarded to the girl who needed it. It is perhaps rather thin, but nevertheless true and interesting. One is apt to wonder just how the girl expected to escape detection if she had actually attempted to pass another's essay as her own. C.

The Close of the American Revolution (Edison, July 2).—This historical drama is well staged and the scenes are very interesting ones. The pivotal point of the story is the escape of Thomas Jefferson after the English have made plans to take him and the other members of the Virginia Assembly prisoners. Jouett, pretending to be drunk, overhears the details of the English scheme, makes his famous ride and warns the Assembly. Jefferson escapes by means of an underground passage, and the English soldiers search his place in vain. The original Jefferson house at Monticello is shown, as are also the passage that has been preserved since Revolutionary days, the surrender of Cornwallis at Yorktown, and General Washington and his staff. Marc MacDermott does well as Thomas Jefferson and Charles Ogle as George Washington has not much to do, but he is sufficiently convincing, as he has been in all previous appearances in this part. M.

Where Jealousy Leads (Pathe, July 3).—The element of novelty and originality of conception enters into this interesting little drama of life, which succeeds in being particularly entertaining on this very account as well as for the types and characters it depicts and the life surrounding them, the blacksmith at his forge and the grocer in his shop. It might have been a little more convincing had these characters been in some way reversed, as the grocer bent on murder with his gun is apt to strike one as rather forced for effect, while the action on the part of the blacksmith might have been accepted more easily, though it must be confessed a bit dubiously. It also strikes one as strange that it was found necessary to come for the grocer's wife in a carriage, when he came for her to attend his wife, as on all other occasions they seemed to be able to walk the distance in a very short space of time. The grocer became jealous of the blacksmith, when he saw him making what he considered undue advances to his wife. Later the grocer's boy played a prank in the blacksmith's shop and was punished for it by the blacksmith. The grocer appeared on the scene and was vehement in his wrath. Later the blacksmith called for his wife during the grocer's absence and took her to his home on some mysterious errand. The grocer followed with a gun, but saw through the window that the circumstance only marked the arrival of a baby. Then he came in and forgot his grievances in drinking the health of the new born. The acting and characterization is good. C.

The Filibusters (Kalem, July 3).—This film affords a good excuse for exciting scenes upon the water, in which a Spanish Government boat attempts to capture a filibustering expedition, but fails by the enterprise and ingenuity exhibited by the young reporter and the daughter of the captain of the filibustering expedition. The editor becomes dissatisfied with the young reporter, who evidently withdraws from the paper. His sweetheart is the daughter of a captain, who owns a boat which carries on filibustering with Cuban insurrectos. The girl tells the young man that if he will conceal himself in the boat he will obtain a great story for his paper. He does so by hiding in a barrel, but before the departure of the boat a Spanish girl, who is employed by the government as a spy, suspects. She informs the government officials who follow the filibustering expedition in their boat. She is put out on a raft of life preservers and picked up by the filibusters. While feigning exhaustion in the cabin she discovers that they are actually smuggling arms, and she jumps overboard to join the government officials, who lie in wait for her. While the crew of the filibuster is on shore the government boat pursues the boat which now has only the girl and the reporter on board. The reporter evades them by setting off a fuse in the hold, which makes it appear that the ship is about to blow up. He and the girl then jump overboard, and he places a real bomb in the other boat, telling them that their boat is also about to blow up. It is to be wondered how the powder kept dry during his stay in the water. The crew of the government boat then jump into the water and their boat is blown up. The filibusters return to their boat and successfully make way. The reporter submits the story to the editor, who once more accepts him into his good graces. C.

The Last Dance (Selig, July 4).—A rather clever idea is here produced, with no attention to detail, and an otherwise interesting film is somewhat spoiled on this account. The girl dancer has a weak heart and is sent away to the country just as she is on the point of giving her lover an answer. In the country she forgets entirely about the stage and falls in love with a young minister, who has no knowledge of her occupation. He proposes and the young woman accepts. The city lover appears on the scene and learns his fate, but just about this time the minister buys a newspaper and sees the photograph of the girl, with a story explaining the dancer's recovery. The young minister confronts the girl and breaks off the engagement, but later at a village celebration she tells him that her dance is not wicked, and offers to prove it by dancing for him. As the dance is ended the girl drops dead, and at this point of the story the producer descends to cheap melodrama by inserting the ever-faithful quotation: "Let him who is without sin cast the first stone." M.

A Child's Prayer (Lubin, July 4).—The Westerner has a motherless little girl in whom his heart is bound up and whose governess has taught her to pray every night before her father leaves her. One of his men discovers what he believes to be a squatter on the land, although the latter thinks his deed to the property was made out in good faith. So when the Westerner's foreman orders the man, who has a motherless little boy, off the land, the supposed squatter refuses to leave. The Westerner hears of the difficulty and organizes a gang to visit the squatter's cabin at night and kill him, but when the Westerner arrives with his men he finds the other man listening to the prayers of the little boy, and his heart softens as he thinks of his daughter whom he has just left, so he calls his men off and gives the newcomer a bona fide deed to the land. Richard Wangoman appears as the millionaire Westerner, "little Nell" as his daughter, Burton T. King as the land jumper, and Charlie Howe is his little son. The acting is ordinary. M.

Partners for Life (Edison, July 3).—This little drama is worked out poorly, acted with no conviction whatever, and it contains such a slender thread of a plot that the motion picture art would be better off without it. The young husband deceives his wife in the manner in which he spends his evenings, wasting his money on poker, when he should, possibly, be spending the family allowance on angel cake and ham sandwiches. The man, employed in a department store, displays such an ugly humor when his money is all gone that his wife becomes rebellious, and when her friend lends her some money she goes to the counter presided over by her husband and orders expensive ribbons. The husband does not want to sell them to her, but the floor walker insists, and the husband is forced to see his wife squander money. This also is the means of opening the man's eyes, and the couple resolve to become real partners. Augustus Phillips plays the part of the young husband, Mary Fuller that of the bride, and Jeanie MacPherson appears as the friend of the wife. The work of all could be vastly improved. C. Jay Williams is the producer. M.

The Cowboy Kid (Melies, July 4).—Interest in the story of this film centers around the prowess of a little Western boy, who seems able to get his older relatives out of trouble with amazing effectiveness. His imitations of the cleverness of cowboys in throwing a lariat, riding a horse, etc., are not yet of star quality, but most people will probably forgive him these failings because of his years. Dick, an artist, has beaten Jake, the leader of a gang, in the race for the affections of the girl, Bee, and Jake naturally does not feel friendly toward the winner. When Jake and his gang learn that Bee's father, has sold a herd of cattle, Jake hatches a double plot. They steal the money and capture Dick, so that when the two are missing in the morning the valley is aroused to hunt the artist. Meanwhile Jake's gang tries to force Dick to sign a statement confessing to the theft and that Jake captured him. Also the gang decides to steal cattle that night while the rest of the cowboys are hunting the thief, but at this point the cowboy kid gets in some work at the headquarters of the gang. He learns the truth about the money theft, reads a note about the proposed cattle round-up, the note having been conveniently left on the window sill, and he rides back to inform Bee. She and the kid do a Paul Revere to Jake's place, arriving just in time to prevent Dick from being branded with a red-hot iron. The bad men are captured, and the others who have been sent for to take part in the round-up are also taken. The cowboy kid's work ends with his joining the hands of the lovers. The idea of the story is all right, but it lacks force in its presentation. M.

The Troublesome Stepdaughters (Vitagraph, July 6).—This film is a pleasure, real and rich, after one has witnessed the ordinary films that are turned out just for the sake of filling in. John Bunny gives a very clever portrayal of Mr. Burton, the consul to China; Julia Swayne Gordon is excellent as the second Mrs. Burton, and the parts of the five girls are capably done by Edith Storey, Dorothy Kelley, Lillian Walker, Edith Halleren, and Norma Talmadge. Mr. Burton, on being appointed to the post of consul to China, is advised to leave his five little daughters at home on account of the climate, so he puts in his six years of service in a lonesome manner. Upon proposing to Mrs. Crewes as his term is about up, he is accepted and shows her the picture of the girls as they looked when he left home. Man-fashion, on the way home a stop is made in Paris and they buy toys for the girls, whom father has forgotten may no longer be at the toy age. When Burton and his new wife arrive at home he gets the first intimation of the change in the appearance of his daughters. Indignant over the fact that toys have been considered proper presents for them, the young ladies decide to make it hot for their stepmother, which they do in most approved fashion. But when the older woman generously takes them to a dance, where they are treated as young women the atmosphere clears, and they agree to love the second Mrs. Burton. No possible opportunity to get fun out of the situations is missed, and the story is particularly well staged. M.

The Wooing of White Fawn (Pathe, July 6).—The action of this picture could be condensed to good advantage, but as a whole, it is as passable as the common variety of Indian "heart interest" stories. Two Indian brothers love White Fawn, and when each brings a trophy, it is decided to leave it to the girl, who is told to hang the trophy of the brave she rejects on a willow tree the next day. The brothers are set upon by hostile Indians, and a wound that Little Bull receives makes him partially blind for life, so when White Fawn learns this she hangs the wounded brave's trophy on the willow tree. The dejected Indian attempts suicide, but is prevented by his brother, and a short time later the successful lover is killed by a snake bite. Then Little Bull returns to White Fawn with his trophy and tells her the news of his brother's death, and the girl generously agrees that a blind Indian is better than a dead one, much as some people have declared to the contrary, and she accepts Little Bull. Although the successful lover is supposed to die from a snake bite, the film does not make this particularly clear, and the spectator is left to imagine that most anything might have happened to him. The parts, too, lack the ability to convince one that a real Indian drama is being enacted. M.

An Intelligent Camera (Edison, July 6).—The attempt to make this film funny is partly accomplished by tricks of the business and the grotesque make-ups of a newly-married couple from the country, who decide to have their pictures taken. In the studio the woman gazes once in a mirror and the glass becomes full of cracks. When the couple are posed the camera tries to move away of its own accord, but it is spiked down and the horseplay continues. At the moment when the picture is snapped the camera disappears in a cloud of smoke and the couple are ejected from the studio. Then a beautiful young lady enters the studio, smooths out the cracks in the mirror by one glance and is the means of having the camera appear again. Edward O'Connor plays the bridegroom. Alice Washburn the bride, William Wadsworth the photographer, Harry Beaumont his assistant, and Clara Adams the beauty. Mr. O'Connor's facial expressions are quite funny. The director is C. Jay Williams. M.

How the Boys Fought the Indians (Edison, July 6).—This picture may do much to take the idea out of the minds of young boys that Indian fighting is one long, glorious life of fun. For this reason the film possesses value, and at times the situations are funny. Mr. Bell inherits the estate of his uncle near an Indian reservation in the West, and when the family moves out there the boys are equipped with imitation Indian outfits and a couple of air rifles. They start immediately out to exterminate a whole tribe, a very peaceful tribe, it seems, but the son of the old chief is a graduate of the Indian school, and he decides to teach the boys a good lesson. He so writes to Mr. Bell, and the two youngsters are then given a thorough scare, so thorough that when their parents arrive they agree to fight no more Indians. Yale Boss and Andrew J. Clark are the boys, William Wadsworth the father, Mrs. C. Jay Williams the mother, and George Osborne the civilized Indian.

Broncho Billy's Narrow Escape (Essanay, July 6).—This is the usual type of Western melodrama, in which G. M. Anderson is featured, and he seems to have a part that fits him, at any rate. Broncho Billy starts things by winning the affection of the boss's daughter, and thereby very much offends the girl's other suitor, a complication leading to a mild quarrel, which the boss stops in short order. But the rival nurses his bitter feelings and when the boss strikes it rich he sends Billy to file the claim papers, making him promise not to tell any one the nature of his errand. The villain takes his horse around by a short cut and tells the sheriff's posse that Billy is coming with a stolen horse. Billy is captured and denies the charge, but when asked as to the nature of his errand his honor compels him to keep silent. The villain meanwhile visits the girl, and when his offer of marriage is rejected he loses his temper and sneeringly tells her what he has done. Of course the girl, as in nearly all Western pictures, takes her horse and rides to the spot where the sheriff has captured Billy, getting there just in time to save him from being hanged. There is apparent in the acting a certain lack of enthusiasm that detracts a great

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July 22nd
"On the Trail of the Germs"
A Semi-Educational Story produced under the auspices of the Chicago Tuberculosis Institute. Showing in interesting story form the cause and cure of the "great white plague."
Approx. 1000 feet

July 23rd
"The Double Cross"
An Exciting Story of a race across the continent in quest of a mine map. Beautiful Colorado backgrounds make this story most enjoyable.
About 1000 feet

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KINGS OF THE FOREST
Selig's Greatest Wild Animal Picture. Impossible to Surpass. In Two Reels.

July 25th
"The Miller of Burgundy"
A Picturesque Drama of Modern Day Peasantry. By far one of the best single reel features of the year—costly settings, beautiful costumes, excellent action, and appealing story.
About 1,000 ft.
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July 26th
"A Wartime Romance"
A Dramatic Incident from our Civil War history. Replete with the atmosphere of war. Delightful in its simple human interest story, and cleverly acted. On the same reel with
In Maoriland
An Educational Travel Subject showing scenes in the "Yellowstone of New Zealand."
Combined length approx. 1000 ft.

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deal from what might otherwise be an interesting film—a strange thing for an Essanay Western. Vedah Bertram is the girl, Brinsley Shaw the "heavy," and Arthur Mackley the girl's father. M.

Winning a Widow (Kalem, July 5).—This photoplay is by Gene Gauntier, who also takes the leading part. Although some of the situations are amusing, the story is not as well presented as it might have been, and the acting is only ordinary. Jim falls in love with the pretty widow on board the steamship *Adriatic*, and, although he finds many obstacles in the way of an introduction at first, he manages it through the small son of the widow. When the party arrives in Egypt, however, the widow gives Jim a cold reception. So Jim hits upon a scheme by which he thinks he can win the woman. He bribes a native to steal the little boy and take him to a certain place, where Jim will affect a thrilling rescue. But the widow sees the native with the little boy, takes him back, and gets the story from the Egyptian. The widow resolves to have some fun out of it, and Jim is allowed to take up the rescue, but the only thing he gets is a beating from some natives in the desert. The crestfallen Jim returns to find the child safe at home, but his persistence has finally won the woman's heart, and he is victorious after all. Jack J. Clark plays the part of Jim. M.

The Would-be Hunter's Nightmare (C. G. P. C., July 5).—Bonehead, in order to give his sweetheart the impression that he is a mighty hunter, buys the trophies of a noted African nimrod and then invites his girl and her mother to take tea with him. Bonehead tells them interestingly of the manner in which he is supposed to have secured the trophies that decorate his sitting-room and bedroom. When he retires at night a fearful nightmare comes upon him, during which he thinks he is pursued by a tiger into all sorts of queer corners of the house, but Bonehead finally wakes up to find that he is having a terrific struggle with the tiger skin on the floor. However, since he has already won the girl there is nothing further to disturb his happiness. The film is not very funny. M.

Hairdressing of Other Days (C. G. P. C., July 5).—This picture will be of interest chiefly to ladies, showing, as it does, the various styles in which women of all ages since the early Egyptians have dressed their hair. The views are colored and some of them are very pretty. M.

On the Pupil of His Eye (Vitagraph, July 5).—This makes a unique and absorbing detective story and is advertised as the first of a series in which Mr. Costello will appear in the leading role of the detective, Lambert Chase. He makes an interesting character in the role and gives a portrayal that would do a William Gillette proud. Van Dyke Brooke is the butler, Rose Tapely the maid, and James Morrison the nephew of the senator, who is played by James Waite. The senator's ward is Dorothy Kelley. The senator leaves the greater part of his estate to his nephew and the remainder to his butler. The maid declares she will not marry the butler until he is possessed of a "lot of money." While the senator's ward is away she reads in the paper of the murder of the senator, and that the nephew is believed to be the guilty man. She obtains the services of an eminent detective, who finds the guilty man by inserting an advertisement in the paper that he is to find the guilty man by making a photograph of the pupil of the eye of the murdered man. He believes this will bring the murderer to the body to destroy the evidence. It does so, and thus he obtains a flashlight photograph of the butler as he enters the room to destroy the evidence. Later he is put through the third degree and confesses his guilt. One is apt to quarrel a bit with the way the plot is constructed. There is no element of surprise in knowing that the butler committed the crime. Therefore the treatment of the film at this point, in its assumption that the spectator must be kept guessing, is rather surprising. Presumedly the murder scene and the surrounding incidents were omitted to please a censor board, but it rather spoils the dramatic unity. C.

The Butterfly Net (Essanay, July 5).—There is a delightful freshness to this romantic little comedy, and it has been worked out with excellent spirit and detail. Francis Bushman and Beverly Bane play the leading roles, with John Stepling as the friend who was mistaken for the lord. The young lord desired a quiet place in America, where he might study butterflies and other things in perfect quiet. A friend of his solicitor found such a place, but the note in answer was discovered by the judge's daughter, and there was a general enthusiasm on the part of her friends. She, however, was not so impressed with the fact that a real live lord was to be in their midst. The lord's friend appeared and was mistaken for the lord. The girls decided that they would invite themselves to a party in honor of the lord and furnish their own refreshments in the form of ice-cream. The lord persuaded his friend to take his place while he went out hunting butterflies. The maid was likewise moved to go apart, and out in the rainy woods and meadows she met the lord. They fell in love with each other and the lord wrote home that he was to bring home one of the most remarkably fine specimens that he had ever found, and that she was to be his wife. C.

COMING VITAGRAPHS.

The schedule for Vitagraph releases for the last half of July is as follows: For July 16, A Persistent Lover, in which an elephant helps Bunny make a hit with a fair maiden, Miss Finch. On the same reel, A Lively Affair, relating what happened because the chap did not propose in the usual way. July 17, The Redemption of Red Rube, a Western drama in which a little child transforms his life. July 19, Honor Thy Father, a test of filial love and its happy consequences. July 20, Rock of Ages, in which the woman lives down an untruth by a life of sacrifice. July 22, Wanted—a Sister, in which a young man attempts to pass off another as his sister and loses his sweetheart. July 23, The Adventure of the Thumb Print, another in the series of Lambert Chase detective series. July 24, Martha's rebellion; good-natured Martha turns like the worm. July 26, The Barrier That Was Burned, a romance of the far North. July 27, The Light of St. Bernard. July 29, The Miracle, a faith cure, which restores a bereaved mother's prayers. July 30, A Juvenile Love Affair, two children take their love affair very seriously. July 31, The Adventure of the Retired Army Colonel, a Lambert Chase adventure.

FILM SUPPLY COMPANY RELEASES.

	Feet
Sunday, July 14, 1912.	
(Maj.) Father's Bust. Com.	
(Maj.) The Widower's Widow. Com.	
(Than.) The Finger of Scorn. Dr.	
Monday, July 15, 1912.	
(Amer.) The Fatal Mirror. Dr.	1000
(Comet) Reggie Breaks the College Rules. Com.	1000
Tuesday, July 16, 1912.	
(Gau.) Love's Surest Proof. Dr.	
(Maj.) In Her Brother's Defense. Dr.	
(Than.) Vengeance Is Mine. Dr.	
Wednesday, July 17, 1912.	
(Amer.) In the Nick of Time. Dr.	
(Gau.) Gaumont Weekly. Top.	
(Rell.) At Cripple Creek. Dr.	
(Solax) Slippery Jim. Dr.	
Thursday, July 18, 1912.	
(Amer.) (Title not reported)	
(Gau.) A Mid-Channel Romance. Dr.	
Friday, July 19, 1912.	
(Lux) Stones That Rebound. Dr.	970
(Solax) The Four Flush Actor. Com.	
(Than.) The Ranchman and the Hungry Bird. Com.-Dr.	
Saturday, July 20, 1912.	
(Great No.) Almost a Tragedy. Com.-Dr.	
(Great No.) Uncle Reuben Goes to Town. Com.	
(Comet) (Title not given.)	
(Rell.) Love Me, Love My Dog. Com.-Dr.	

UNIVERSAL COMPANY RELEASES

	Feet.
Sunday, July 14, 1912.	
(Rex) The Mother Heart. Dr.	
(Eclair) Artful Contran. Com.	
(Eclair) Across the Caucasus. Sc.	
Monday, July 15, 1912.	
(Imp) Hearts in Conflict. Dr.	1000
(Nestor) Title not reported.	
(Cham.) The Call of the West. Dr.	
Tuesday, July 16, 1912.	
(Eclair) The Dreamers. Dr.	
(Bison) Title not reported.	
(Gem) Under Two Flags. Two-reel Dr.	
Wednesday, July 17, 1912.	
(Nestor) Title not reported.	
(Powers) Getting Even. Com.	
Thursday, July 18, 1912.	
(Eclair) That Loving Man. Com.	
(Imp) Winning the Latonia Derby. Dr.	1000
(Rex) Title not reported.	
Friday, July 19, 1912.	
(Amb.) No release this date.	
(Nestor) Title not reported.	
(Powers) Title not reported.	
(Victor) Title not reported.	
Saturday, July 20, 1912.	
(Bison) Title not reported.	
(Imp) Building a Church in a Day. Voca.	400
(Imp) The Foreign Invasion. Com.	600
(Milano) Title not reported.	

STUDIO GOSSIP.

ROBERT GOODMAN, who was formerly associated with the Melies Company as author and producer, has been engaged by the Majestic Company in a like capacity.

W. GILES WARREN, the popular scenario editor of the Victor (Florence Lawrence) Company, is declared to be on the sick list, and will not return to his duties for a month. Nothing serious is reported, but he is believed to have suffered a general breakdown.

DAVID MILES, who was last associated with the Majestic releases as director, but who has been passing the Summer on his farm at Aliaben, Ulster County, N. Y., has signed a contract to direct for Kinemacolor, and take charge of their dramatic producing department.

JOHN BUNNY has been very busy in London and was intending to go to Paris, according to Gerald Griffin, who saw the popular comedian a number of times recently. Mr. Griffin thinks Mr. Bunny would make a great hit in London lecturing in picture houses.

LEAH BAIRD, whose portrait appears elsewhere in this issue, first appeared in Vitagraph pictures last November, and her success before the camera is unusual for one who has so lately come from the speaking stage. Her first appearance was in a comedy which also marked the first appearance of Marshall P. Wilder, for the Vitagraph company, and was entitled Chumps. Miss Baird is a little above the average in height and is well suited for comedy and dramatic roles. She has the added distinction of being a young lady possessed of a beautiful and charming personality. Previous to her experience in pictures she had five seasons on the dramatic stage. Two years was spent with The Gentlemen from Mississippi. Later she appeared in Mummy and the Humming Bird. Before this she had several seasons in stock at Toronto, Buffalo, Wilmington, Delaware, and Troy, N. Y. She declares a decided preference for pictures and the intention to stay in them as long as possible.

NELLIE LINDROTH, whose picture appears in this week's MIRROR, established a record in theatrical circles by leaving Jacksonville, Fla., on telegraphic notice, and jumping 6,840 miles to join Director Olcott and the O'Kalems in Palestine, where they were producing The Life of Christ. With one day in New York and one in London, making connection, Miss Lindroth made the journey in eighteen days.

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SELIG TUBERCULOSIS FILM.

What promises to be one of the most interesting and at the same time most effective moving pictures yet released will be Selig's single reel subject of July 22. It is entitled On the Trail of the Germs, and deals in an interesting, simple way with the great problem of tuberculosis, or, as it is commonly called, "the white man's plague." This film was produced with the aid of, and under the auspices of, the Chicago Tuberculosis Institute, which has won a great deal of credit for its effective work toward the eradication of the dreaded disease.

In The Trail of the Germs, great care has been taken to handle this all-important subject in a technically correct and absorbingly interesting dramatic manner, and it presents many exceedingly interesting side lights on the prevention and cure of tuberculosis.

MISS ORMI HAWLEY

LEADING WOMAN

Lubin Stock Co., Phila., Pa.

Reviews of Supply Co. Films

Pa's Medicine (Thanhouser, July 9).—Willie's rabbit becomes gravely ill, but more concern is shown when Willie's pa gets into the same condition, so the boy is sent for the medicine that the doctor prescribes. The rabbit exhibits such distressing symptoms that Willie, on the way home, decides to do a little doctoring on his own account, and he treats the rabbit with the medicine intended for pa. The necessity of having something in the bottle forces Willie to fill it with water from the pump, and this is the liquid that pa gets to relieve his ailment. Meanwhile the druggist discovers that he has given Willie poison by mistake and starts in pursuit of the boy, but gets to the house too late to stop pa's imbibing of the supposed medicine. The chemist and his assistant give pa and ma a terrible scare until Willie appears with a rabbit very much dead and explains the substitution of water for poison. George Nicholls, Jr., makes a hit as Willie, William Russell plays the part of pa, and Marguerite Snow is the mother. M.

The Flat Upstairs (Majestic, July 2).—The film is presumably funny, but it falls short of the mark. The young wife's desire to surprise her husband with an evening of amateur theatricals forms the groundwork of a rather threadbare plot, which includes a professional actor and a Hebrew picked up on the street to perfom one of the parts. The neighbors downstairs complain of the noise in the flat above, and the husband, unable to understand the situation, makes a deal with the janitor to telephone him when the rumpus starts. The professional actor hires Cohen and places him in a closet to wait there until his cue comes. The husband arrives upon the scene just at the critical point of the rehearsal, and of course he gives Cohen's cue unconsciously. The latter rushes from the closet, and then explanations are in order. The story is not very well presented. M.

A Man's Duty (Reliance, July 3).—A Southern father and a Northern mother have two sons who enlist in the armies of the Civil War, one choosing the South, and the other the North. The father is a Confederate officer, and, although his heart is very much bound up in the affairs of Dixie, he offers no objection when his boy goes with the Union forces. When a volunteer is asked for to act as a spy in the Confederate ranks the boy offers his services, succeeds in getting a Southern uniform from a Confederate soldier, and makes his way into the heart of the enemy's country. There, however, he is captured, and it so happens that the officer before whom the trial is held is his father. The latter recognises his duty, and sentences his son to death, but while they are praying together just before the execution is to take place the other son arrives with a reprieve. The acting is not up to the standard. Hector Dion plays the Southern son, Wallace Reid the Northern soldier, Charles Herman the father, George Siegman the Confederate colonel, Sue Balfour the mother, and E. P. Sullivan General Lee.

The Lion's Revenge (Gaumont, July 2).—The essential feature of this film in colors is that a huge and powerful lion with two lionesses escape from their cages and invade a reception, and naturally it makes a rather exciting and unusual spectacle. Sensational as it may seem, the circumstance has been treated with much dignity, that both impresses and arouses one credulence by its plausibility and truth, while the story surrounding the incident is both logical and convincing as well as absorbingly interesting. The production is also exceptionally well put on, organized, and acted. A certain society lady has as her pets a lion and two lioncases, which she keeps in the garden. She is obliged to discharge the keeper because of his cruelty. The keeper plans revenge by leaving his cap behind as an excuse, and coming back during a reception. He lets out the animals, who appear in the midst of the guests, and the lady herself has a conflict with them in keeping them away from her child. The lion, however, is missing, but he is discovered in pursuit of the false keeper, who runs into the drawing room for refuge, where he is seized upon by the lion and crushed to pieces—a startling effect and one ingeniously conceived by the producer. Thus did the lion become his own avenger. C.

Getting Rich Quick (Majestic, June 30).—If it is the idea of this producer to do rough-house farce, perhaps it would be well to find some ideas better suited to this particular line of composition. This film does not strike one as being especially well adapted to slap-stick, as it seems to be comedy in general trend, though the producer has brought in some farcical ideas, but with too exaggerated incidents, such as the bringing of the horse into the office. The actors are also decidedly over-strenuous in their endeavor to make the thing immensely funny, but rather succeed in covering up what humor may be found in the situations and complications. No doubt the amateurish and cheap effect would not have resulted had they been directed to refrain from this, or selected a subject better suited for this method. The story deals with two mail order schemers, who run short of funds and draw in a "sucker." He hands in his ten thousand dollars, and they offer for sale a formula to prevent a horse from slobbering. They make a great success of the venture, and accordingly the laugh is on them and not on the dupe. At the end a farmer leads a horse into the office desiring to know the formula, and is told to teach his horse to spit. The idea is too ridiculous and absurd. Even though a farce, it would seem that more taste and discretion should be shown. C.

Between Two Fires (Solax, July 5).—One finds this a dramatic film which has been carefully evolved and constructed, and it makes in its entirety a thoroughly interesting and entertaining whole. There is a happy home, until the mother receives a threatening letter from an old friend of hers, who declares his intention of bringing forth certain incriminating letters if she does not present him with one thousand dollars. When he is not satisfied she tells him that he will find a certain jewel in her desk that evening, though the arrangement strikes one as rather peculiar for her to make. He comes that evening smoking his cigar in the regal, nonchalant way that villains have, but before him has come a burglar, who has hid behind the curtain. The woman is there with her child, and the burglar, who has come to possess himself of the jewel, having overheard the woman tell the man of her intention to place it in the desk, learns the truth of the matter. He compels the man to return the letters he has come to deliver without the jewel, which the burglar gives back to the woman. Blanche Cornwall does some exceptionally good work as the wife, while her husband is played by a most accomplished actor of presence and understanding. Darwin Karr is the old lover, and thoroughly adequate in every way. One might have enjoyed the tramp's performance better had he refrained from his unnecessary explanatory pantomime. C.

Father and the Boys (Solax, July 3).—No doubt this will be found a very entertaining and amusing comedy to very many people, but its humor is hardly of the wholesome sort, which arouses one by its spontaneity and nature. The character of the girl does not promote respect, and accordingly one feels a certain disgust for her actions along with the fun. In fact, her methods would not be considered funny at all by a large number of spectators. The players, however, work quite hard to make the thing amusing, and no doubt it would have been more so if one did not feel that they were working so hard. Amusing situations when consistently presented generally take care of themselves. The girl in the case was father's stenographer, and she declared her intention of marrying him and accepted his check for five thousand dollars without a qualm. Then she agreed to elope with the eldest son, but when the younger son returned from college and began a very sudden courtship, she said she would marry him. So she left father and the eldest son waiting to marry her, while she eloped with the youngest and they were married on father's money. The organism of the picture is good. Blanche Cornwall is the girl, Darwin Karr the eldest son, Billy Quirk the youngest, and Lee Beggs the father, who might possess a little more poise in his interpretation. C.

Reviews of Universal Films

Love, War, and a Bonnet (Imp, July 1).—Sally, a daughter of the South in the time of the Civil War, is loved by Captain Berry, a Confederate officer. But Sally is more concerned with building headgear than with love, and the Captain is forced to practise patience. It might have been all serene for Sally if the Yankee spy had not happened along. But he did, and Sally's bonnet and cloak offered just the disguise he had been looking for, so he made off with these. Captain Berry started in pursuit, and Sally also decided to give chase to the spy in order to get back the fleeing bonnet. The spy dropped bonnet and cloak on the road, and Sally, donning them, caused the pursuing Captain Berry to think that she was the spy. So after a fruitless chase which allowed the real spy to escape Captain Berry found only a much frightened Sally and grasped the opportunity of compelling her to marry him by threatening to have her courtmartialed and shot if she didn't. The acting is very ordinary. M.

Historic San Diego (Nestor, July 1).—A few of the more interesting views of the old city of the Pacific Coast are here shown, and it is, in fact, a pity that the producer did not think it worth while to get more of them. The Spanish Mission, the first palm tree in the United States, the first white man born in San Diego, and a view of the business section are the only ones shown. M.

Pat's Breeches (Champion, July 1).—Pat, a street cleaner, gets the doctor's trousers after some small boys had turned the hose on him. The doctor and his wife are away, so Pat's servant friend comes to his rescue, and when the man and woman return suddenly and the doctor goes to bed, his breeches are transferred to the manly form of Pat. The doctor receives a hurry call on the telephone, picks up the street cleaner's trousers of white duck and starts on his call. His odd appearance is enough to cure the woman patient, and the doctor returns to the house and accuses his wife of having a man concealed on the premises. Pat is then, of course, found and everybody forgives each other. The story is made laughable by the introduction of some quite common farcical tricks. M.

When Hearts Are Trumps (Nestor, July 1).—Jose is a poor Mexican who loves a girl whose father shatters love's young dream by announcing that his daughter shall marry only a rich suitor, and when one of the latter type comes around and bargains for the girl's hand Jose is left decidedly out in the cold—by all save the girl. The lovers make an unsuccessful attempt at an elopement, but are caught by the father and the wealthy suitor, and the latter then insists on an immediate marriage. But Jose gets a horse and comes upon the marriage party in the garden before the ceremony is performed, snatches the girl almost from the very arms of the other suitor and bears her away to a priest, where they are married. It would not be a happy picture unless the father forgave them, so he does, just to make a pleasant ending. The film will please those of romantic temperament. M.

Little Old New York (Champion, July 1).—This film shows very few views in the metropolis, but those that are presented will probably be of much interest to those who have never visited the largest city in America. The most notable scenes are the Hebrew market on Hester Street, the Chinese market on Mott Street, and the "rich man's market," Wall Street. M.

Printing and Engraving Government Stamps (Imp, July 6).—The film shows quite a few interesting details of a most important Government industry, the series including views of the presses, the printing, guming, perforating, coiling, etc. The rest room, the fire drill, and the United States Capitol are also shown. M.

Home Again (Imp, July 6).—Here is given a film of comedy which would really be laughable if it were not so thinly clothed with a single near-funny idea. The convict escapes from Sing Sing prison, steals the clothing of a tramp who is swimming, gets away on a load of hay, and gives the guards no end of trouble. The guards pursue the tramp, who has necessarily taken the convict garb, and they have all but given up the idea of recapturing the real criminal when he accidentally falls into their clutches and, seeing his predicament, voluntarily returns to his cell. The story could have been brought out much more effectively. M.

Hearts and Memories (Eclair, July 4).—The story concerns the tragedy caused in the life of two young New Hampshire lovers by an unsuspecting naturalist who elects to spend the Summer in the hills, taking photographs for his new book. The New Hampshire lass, although engaged to a native son, falls in love with the new boarder, and releases herself from the engagement. The farmer lad confronts the naturalist and tells him the story, so the latter agrees to leave the place, and before doing so he proves to the girl that his affections are placed elsewhere. The girl goes to the city to seek work, but after about a year of it she writes to the farmer boy, confessing her mistake and asking to be forgiven, a plan that meets with the ready approval of the man in the case. The story is not presented quite as well as it might have been. M.

REVIEW OF BISON FILM.

The Sheriff of Stony Butte (Bison, July 2).—This film is of interest mainly for the same reasons that the majority of the other films of the West are interesting, because its characters attempt a certain breeziness of action, and are at times successful, and because it is easy to display the rugged courage of the Westerner in a picture. The girl, Dora, falls in love with Jim Maynard, and the sheriff, although attentive to the girl himself, does not press his suit when he finds that Maynard is first choice. The sheriff receives word that Silver Spur, a dangerous bandit, is in his district, and it need hardly be said that Maynard turns out to be the bandit, and that the sheriff captures him through a clue furnished after the stage coach holdup, when Maynard drops his glove. The sheriff takes the bandit in the girl's home, and in the ensuing scuffle Maynard gets himself shot and killed. Some of the scenes are quite attractive as to scenery, but the rest of the production is very ordinary. M.

PATHE PROGRAMME.

Beginning Monday, July 15, the Pathe Freres will release Pathe's Weekly No. 29, Tuesday, July 16, The Mosquito and Whitflies Mourns His Twin; Wednesday, July 17, A Question of Size; Thursday, July 18, The Brave Little Indian; Friday, July 19, The End of Robespierre, a colored historical drama; Saturday, July 20, The Half-Breed Foster Sister.

ESSANAY RELEASES.

The Essanay releases for the week of July 15 will be The Smuggler's Daughter, Tuesday, July 16; Cupid's Quartette, Thursday, July 18; Hearts of Men, Friday, July 19, and A Wife of the Hills, Saturday, July 20.

COMET FILMS.

The Comet release for July 13 will be Lights and Shadows of Old Kentucky. Reggie Breaks the College Rules will appear July 15.

LUX RELEASES.

The Lux Company will release for July 12 a split reel containing two comedies, Spiffkin's New Job and Pont's Little Joke. On July 19 Stones That Rebound will be released.

★MELIES★
WESTERN PICTURES
RELEASE OF JULY 18, 1912
THE LESSON
BUSINESS, always business, causes Ralph, though dearly loving his wife, to so neglect her and the home that she is made utterly unhappy. Appealing to her brother, they devise a scheme, and Ralph, thinking his wife dead, is filled with bitter regrets. He is then told the truth, and so effective was the lesson that for the rest of his life he made his wife the happiest woman on earth.
Also on Same Reel:
A COWBOY'S PROPOSAL
Showing how Buffalo Jim succeeded in proposing.
Approx. length, 1000 feet.
★ G. MELIES, 204 East 38th St., New York City ★

CURRENT PRODUCTIONS BY EDISON DIRECTORS
J. SEARLE DAWLEY — The Prisoner of War; The Girl at the Key; The Close of the American Revolution
NEXT—For Valor—July 12
ASHLEY MILLER — A Man and the Making; Master and Pupil; The Father
NEXT—After Many Days—July 9
C. JAY WILLIAMS — The Angel and the Stranded Troupe; How Father Accomplished His Work; How the Boys Fought the Indians
NEXT—Partners for Life—July 3

WINNING REVIEWS

THE MIRROR'S series of review contests closed with the contest for June, and the following prizes have been awarded:

First Prize.—Miss O. Meury, 66 Ellery Street, Brooklyn, N. Y.; The Lady of the Lake.

Second Prize.—Helen McNicholas, 183 Pearl Street, Rochester, N. Y.; The Vision Beautiful.

Third Prize.—M. R. Maloy, 522 Fourth Street, N. E., Washington, D. C.; The Passer-By.

Fourth Prize.—Gertrude E. Sturm, 232 Agnew Avenue, Carrick, Pa.; The Spirit Awakened.

Honorable Mention List.

From the large number of reviews submitted, the following twenty have been selected for honorable mention:

Robert M. Crooks, 1025 Lafayette Avenue, Terre Haute, Ind., The Little Bride of Heaven (Edison).

Shannon Fife, University of Pennsylvania, Philadelphia, Pa., The Honeymooners (Lubin).

Verna Gillespie, 607 Publication Building, Pittsburgh, Pa., Mockery (Vitagraph).

Herbert S. Gorman, 46 James Street, Springfield, Mass., Mc an' Bill (Selig).

A. Groh, 1430 Parrish Street, Philadelphia, Pa., Home Folks (Biograph).

Catherine Hammond, 1931 Perrysville Avenue, Pittsburgh, Pa., The Little Bride of Heaven (Edison).

Alexander Hill, Owensboro, Ky., Missionaries in Darkest Africa (Kalem).

Carter Brooks Jones, 400 West Eleventh Street, Oklahoma, Okla., Lena and the Geese (Biograph).

Neil Keith, 96 Elm Street, New Bedford, Mass., The Light That Failed (Vitagraph).

Leon Kelley, 32 Center Avenue, Rockville Center, The Passer-By (Edison).

Katherine G. Maher, 223 Pennsylvania Avenue West, Warren, Pa., Her Diary (Vitagraph).

David Meyerhardt, Rome, Ga., His Lesson (Biograph).

L. E. Page, 118 College Place, Norfolk, Va., A Temporary Truce (Biograph).

C. S. Scott, 124 Bay Twenty-fourth Street, Bensonhurst, N. Y., Professor Optimo (Vitagraph).

Frederick J. Smith, 143 Main Street, Binghamton, N. Y., The Lady of the Lake (Vitagraph).

Will R. Smith, 3318 Piedmont Avenue, Oakland, Cal., Her Diary (Vitagraph).

F. E. Sturm, 258 Arlington Avenue, Pittsburgh, Pa., An Arabian Tragedy (Kalem).

J. F. Sturm, 1725 Frick Building, Pittsburgh, Pa., The Ingrate (Lubin).

William Thomas, Jr., 8103 Ridge Avenue, Roxborough, Philadelphia, Pa., Home Folks (Biograph).

John E. Todd, 483 First Avenue, Salt Lake City, Utah, The Awakeneed Spirit (Biograph).

First Prize—Miss O. Meury.

The Lady of the Lake (Vitagraph, May 27).—In producing this ambitious subject the Vitagraph Company, realizing the limitations of the motion picture, has pursued the best course—that of selecting the principal events of the story, thereby eliminating the necessity for the numerous explanatory captions usually employed by some companies, and allowing the action to speak for itself. Doubtlessly, some of the mystic charm of the story is lost in not introducing the two chief characters, at least the king, in the manner that Scott has done, but doubtlessly also that would have been a much more difficult thing to do. A beautiful piece of water which leaves us with no illusions shattered (many adaptations of novels and poems into picture form do this) has been discovered, but one is inclined to believe that as the lake figures to such an extent in the poem, it might have been shown a trifle more. The other scenes, both interior and exterior, are quite appropriate; the scene where the clansmen gather at the call of Roderick Dhu being especially effective. The acting is more than acceptable; Edith Storey investing Ellen with much charm, while Harry Northrup, as the outlaw chief, could hardly have been improved upon.

Second Prize—Helen McNicholas.

The Vision Beautiful (Selig).—The story, taken from Longfellow's "Tales of a Wayside Inn," is of a monk, whose sins of indecision weighed heavily on his conscience. While praying earnestly in his cell one day the Saviour appeared to him, "not as in pain or crucified, . . . but as when he healed in Galilee." Gazing upon the Vision in rapt adoration, the monk hears the monastery bell tolling to call the wretched beggars to receive the dole of bread given them daily by him and one of the brothers. Called to his duty, yet loth to leave the Vision and fearing to offend his Lord, he hesitates, until he hears a voice saying: "Do thy duty; that is best. Leave unto thy Lord the rest." Therefore he went, and returning saw again the Vision and was at peace, comforted by the Vision Beautiful and the message.

Wonderfully artistic and reverent in its treatment, this film is a genuine treat, both to the eye and mind. Mr. Bosworth's interpretation of the Vision was exquisite, breathing the spirit of the poem in its loving-kindness, simplicity, and directness. The actor playing the monk (Sidney Ayres?) deserves equal praise for conveying the mental agony of the monk over his sin by fine and repressed expression and pantomime, never once resorting to grimace.

Scenes and photography are on the same plane of excellence as the acting. Special praise should be given the director for the wonderful atmosphere the entire photoplay exhibits, and also for the slight elaboration of scenes which made for a clearer understanding of the theme.

Third Prize—M. R. Maloy.

The Passer-By (Edison).—From a dramatic and artistic standpoint this picture leaves little to be desired, although the theme is by no means a new or unusual one. It is another instance where a simple story, given a slight variation in presentation, capable direction, and handling by intelligent actors, may result in an interesting and appealing photoplay.

The first scene shows a young man on the eve of his marriage giving a farewell bachelor dinner. One guest fails to come, and rather than have a vacant place they decide to ask the first man passing by. As a result an old man shabbily dressed is brought in. It is his after-dinner story that forms the main thread of the pioto. He recalls his own wedding eve, when the girl of his choice decided to wed another. Crushed by this disappointment, he bent his energies on accumulating wealth. For a time he succeeded, then by degrees he lost, while his rival, the girl's husband, steadily prospered. The story over, he seeks to depart as he came, unknown, but a woman's picture in the room arrests his attention. It is his host's mother, he is told, but he recognizes it as the face that he had loved and lost. Without further explanation he passes out.

The film is certainly an impressive one, which is due largely to the artistic work of Marc McDermott in the role of the passer-by. George Lessey and Miriam Nesbitt as the son and mother, respectively, give able interpretations. The mountings are consistent throughout, the scene in the Stock Exchange being particularly well handled.

Fourth Prize—Gertrude E. Sturm.

The Spirit Awakened (Biograph).—This is the best rural drama released in a long time, and is up to the usual Biograph standard. It opens with a number of scenes on the "farm," depicting the most satisfying thing connected with farm life—that is, the raising of young stock. It then leads you to the hardships and that old bugaboo, the mortgage that is about to fall due.

The mother is an invalid and the daughter does her best to help in accumulating the necessary money, but after their savings have been all gathered together the old father finds that the amount is insufficient. There are two farm hands, one a Christian who has learned to "turn the other cheek," and one a renegade and bully. The Christian in some way knows of the little shortage and contributes his savings, which supply the discrepancy.

The renegade, after abusing the Christian and testing his principle, decides to steal the mortgage money and go away, to be free from a village girl he has victimized. The spirit of the Christian here awakens, and after a fierce fight and chase, and with the assistance of the daughter, the money is recovered.

A feature is, that the play ends in a new form of "the clinch." The hero, who is bashful, is held between the barn and barn door by the daughter while she kisses him. The play is very well acted by the various members and has that smooth action characteristic of Biograph productions.

REVIEW OF FEATURE SUBJECT.

Written in Blood (Gaumont, July 4).—The film is not as bloodthirsty and violent as one would suppose from the title, and while it is melodrama, it is a very high-class melodrama from the altogether remarkable manner in which the subject has been treated, the human and delightful art displayed by the players and the exceptional setting and backgrounds used in the presentation of the story, particularly those around the old castle and the tower, where the doves fly in and out. The picture has been placed in two reels, and tells a story during the period of Napoleon. Two soldiers are wounded on a battlefield. One regains consciousness and discovers papers upon the other. Those papers tell of a fortune and estate to which the man has just become heir, and direct him how to make his identity known to the administrators of the estate. The soldier exchanges his own papers of identification with that of the apparently dead man, and bribes two friends of his to declare him to be this person. Thus he becomes possessor of the estate. The rightful owner, however, has been taken to the hospital and, upon his recovery, he is given the papers placed on his person by the other. He is thus able to trace the thief. He goes to the confederates, who show their willingness to give up the bribe and to aid him in winning back his fortune. They tell him where the man may be found, who is now residing on the estate rightfully belonging to the other. He goes alone, and is met by the other, who immediately declares his intention of making complete restoration, but in showing him about the grounds he shuts him in a high tower inhabited only by pigeons, and there keeps him prisoner. The pigeons become his friends, and he writes on a piece of linen of his predicament, taking the blood from his arm to write the message. This he ties to the pigeon's leg. Thus it falls into the hands of the prosecutor's daughter, who is in the habit of feeding the pigeons. The man is accordingly traced to the tower and the truth learned and established. The film contains throughout many artistic and beautiful scenes, forming wonderful pictures in themselves.

C.

LACK OF INDEPENDENT REVIEWS.

An explanation is due to motion picture readers regarding the small number of reviews of Supply Company and Universal Company films which have appeared recently in these columns. The trouble has been that both the Supply Company and Universal Company have been so irregular in exhibiting for the benefit of reviewers that it has been impossible to see all the releases. Better service has been promised in the future.

LICENSED FILM RELEASES.

Monday, July 15, 1912.

	Feet.
(Bio.) The Speed Demon. Com.	
(Bio.) His Own Fault. Com.	
(Kalem) The Lair of the Wolf. Dr.	1000
(Lubin) Honor Thy Father. Dr.	1000
(Pathe) Pathe's Weekly No. 29. Top.	
(Selig) The Pennant Puzzle. Com.	1000
(Vita.) A Mission of Diplomacy. 3 reels. Dr.	3000
(Vita.) Conscience. Dr.	1000

Tuesday, July 16, 1912.

(Edison) Nerves and the Man. Dr.	1000
(Ess.) The Smuggler's Daughter. Dr.	1000
(C. G. P. C.) The Mosquito. Edu.	
(C. G. P. C.) Whiffles Mourns His Twin. Com.	
(Cines) Disowned. Dr.	1050
(Selig) The Girl and the Cowboy. Dr.	1000
(Vita.) A Persistent Lover. Com.	400
(Vita.) A Lively Affair. Com.	650

Wednesday, July 17, 1912.

(Edison) Revenge Is Sweet. Dr.	600
(Edison) The Maple Sugar Industry at Thompson, Pa. Ind.	400
(Eclipse) The Grandmother. Dr.	1000
(Kalem) The Suffragette Sheriff. Com.	1000
(Lubin) The Senorita's Remorse. Dr.	1000
(Pathe) A Question of Size. Com.	
(Vita.) The Redemption of Red Rube. Dr.	1000

Thursday, July 18, 1912.

(Bio.) Heaven Avenges. Dr.	
(Ess.) Cupid's Quartette. Com.	1000
(Lubin) Together. Dr.	1000
(Melies) The Lesson. Dr.	
(Melies) A Cowboy's Proposal. Com.	
(Pathe) The Brave Little Indian. Dr.	
(Selig) The Polo Substitute. Sport.	1000

Friday, July 19, 1912.

(Edison) The Necklace of Crushed Rose Leaves. Dr.	1000
(Ess.) Hearts of Men. Dr.	1000
(Kalem) A Prisoner of the Harem. Dr.	
(Kalem) Egyptian Sports. Sport.	
(Lubin) Buster's Dream. Com.	
(Lubin) The Uninvited Guest. Com.	
(Selig) A Day Off. Com.	1000
(C. G. P. C.) The End of Robespierre. Hist. Dr.	
(Vita.) Honor Thy Father. Dr.	1000

Saturday, July 20, 1912.

(Edison) The Little Artist from the Market. Dr.	1000
(Ess.) A Wife of the Hills. Dr.	1000
(Cines) The Part the Servant Played. Com.-Dr.	1000
(Lubin) A Western Courtship. Dr.	1000
(Pathe) The Half-Breed's Foster-Sister. Dr.	
(Vita.) Rock of Ages. Dr.	1000
(Vita.) The Money Kings (Special 3-reel release.) Dr.	

THE THANHOUSER THREE-A-WEEK

The Merchant of Venice

IN TWO REELS, FRIDAY, JULY 26

Shakespeare's Masterpiece as a Gorgeous Thanhouser Masterpiece.
Two kinds of One-Sheet, a Three-Sheet and an Eight-Sheet at YOUR EXCHANGE.
Illustrated Heralds from HENNEGAN & CO., CINCINNATI, OHIO.

RELEASED SUNDAY, JULY 21 — "Thanhouser Funnyfilm." — ONLY A MILLER'S DAUGHTER

RELEASED TUESDAY, JULY 23 — "Thanhouser Trickfilm." — THE PORTRAIT OF LADY ANNE

THE WEEK AFTER:
Sunday, July 28—COUSINS
Tuesday, July 30—TREASURE TROVE
Friday, Aug. 2—NEW CURE FOR DIVORCE

COMING TWO-REELERS:
PUT YOURSELF IN HIS PLACE
From the Story by CHARLES READE
LUCILLE
After the Poem by OWEN MEREDITH

THANHOUSER COMPANY
NEW ROCHELLE, N. Y.

Film Supply Company, Agents for U. S. and Canada.

FILM SUPPLY CO. OF AMERICA

"RIP VAN WINKLE"
(2 Reels) released Sat., July 6th.
Taken in the heart of the Catskill Mountains.
Great cast. Special three and one sheet posters.

RELIANCE

"Grandpa" — Released Wednesday July 10th

"The Toy Phone" — And Natural History Split reel. Released Saturday, July 13th.

COMING RELEASES: "AT CRIPPLE CREEK," (2 reels) Wed., July 17th.; "LOVE ME, LOVE MY DOG," Sat., July 20th.; "THE TRUE LOVE," Wed. July 24th.; "THE SOLDIER'S BABY," Sat., July 27th.

SOLD ONLY THROUGH THE FILM SUPPLY CO. OF AMERICA.

VIEWS OF THE REVIEWER.

(*Continued from page 27.*)

the only advantages which the picture possess over the stage. This is the stage's limitation, but the need of overcoming a limitation is the father to the thought that man can do it, and the wonderful natural stage effects already produced give promise of greater excellence in the future.

THE REVIEWER.

EXHIBITOR WANTS HIS LICENSE.

Exhibitors' League of New York Locks Horns with Patents Company.

The Motion Picture Exhibitors' League of New York, is endeavoring to force the Patents Company to reinstate the license of an exhibitor in New York, J. Wittman, which had been revoked, and it is declared will resort to the courts for an injunction.

The circumstances, as alleged by the League, are given in a signed statement by the president, Samuel H. Trigger, which reads in part:

"One of our members, J. Wittman, who conducts a moving picture theatre in the upper part of the city, informed us that his license had been revoked by the Patents Company without cause, and requested us to take the matter up with them.

"We thereupon visited the office of Mr. Braden, the man in charge of the licensing department, and he informed us that said license had been revoked because Mr. Wittman had run a reel released by the Gaumont Company (now unlicensed). On investigation we learned that the reel in question, Esther and Mordecai, had been released som eight or nine months ago, and was licensed by the Patents Company, and is still being rented by the various exchanges controlled by the General Film Company.

"We then took the matter up with Mr. Braden and informed him of that fact and assured him that Mr. Wittman in running the reel did not do so with the intention of violating any of the rules of the Patents Company, but was under the impression that inasmuch as the film had been licensed he had the perfect right to show it on the screen."

After explaining that all efforts to secure the reinstatement had failed, Mr. Trigger continues:

"We have therefore instructed our attorney to apply for an injunction restraining the Patents Company from depriving us of our rights, making a livelihood in an honest and legitimate way, and if necessary will carry this matter into the highest courts."

BIG ENTERTAINMENT FOR EXHIBITORS.

When the National Convention of Exhibitors meets in Chicago in August they will be entertained by the Selig Polyscope Company in true Selig style. Plans are now being formulated to devote the major part of one whole day to a trip through the mammoth Selig plant and studios at Irving Park Boulevard, Byron, Western, and Claremont Streets, Chicago.

The Selig people plan to take the exhibitors out to the plant in special chartered cars. Upon arriving at the plant they will straightway be initiated into the mysteries of motion picture production. They will in all probability take part in some special film written for the occasion.

SELIG PRESS CLUB CONTEST.

Some time ago the Selig Polyscope Company conducted a contest among the members of the Press Club of Chicago. Money prizes were offered for the fourteen best articles submitted on the subject of moving pictures. This theme was not confined to Selig's pictures, but was intended in its broader sense. The results of the contest were splendid and many excellent articles of this nature were secured. The Selig Company received so many requests for permission to reproduce these papers that they have compiled them in a neat copyrighted booklet and have given them out to the publications requesting them. Mr. W. N. Selig has received a great deal of praise for his broad-minded method of aiding the uplift of the pictures in this manner.

W. N. SELIG'S BOXING KANGAROO.

Last week the Los Angeles branch of the Selig Polyscope Company received two kangaroos which had been sent all the way from Australia in care of a keeper. Some time ago J. D. Williams, the well-known photoplay magnate of Australia and general manager of "The International Pictures, Inc.," wrote a letter to Mr. Selig advising him that he was sending as a present two kangaroos. One of these is an excellent male specimen and has become famous for its unique accomplishment of using the boxing gloves in contests with men. This animal and one other are the only known kangaroos who have been able to learn this trick. "Boxer," as Mr. Selig's new pet is known, seems to relish a glove fight with the keenest joy. The animal will be used in a motion picture story soon.

EPES W. SARGENT, JR.

Last week Epes W. Sargent, author, critic, and student of the photoplay, was made happy by the arrival in his home of a ten-pound boy, who was promptly named Epes Winthrop Sargent, Jr. Mr. Sargent says the name has been in the family for three hundred years, and it was up to him to continue the line unbroken.

ECLAIR FEATURE, "ROBIN HOOD"

The Eclair feature, Robin Hood, has been completed and was given a private exhibition last week. The story follows the opera rather than the novel, and the picture has been put on with a wealth of scenic and costume splendor. It is in two and a half reels. The photoplay is especially fine, fully up to the Eclair standard. The release date has not been announced.

STUDIO GOSSIP.

J. F. PRIBYL, personal representative of W. N. Selig, has left Chicago for a two months' trip through the West in the interests of Mr. Selig.

HARRY COHN, of the Selig Polyscope Company, and an assistant and comera man, are at present in New Mexico, where they went to secure pictures of one of the biggest of the Western cattle round-ups.

THEATRICAL STARS IN PICTURES.

(*Continued from page 26*)

lieve we have formed the last link in the chain of motion pictures in uniting the artists of the legitimate stage with the picture, thus giving the public the best acting available in the country, and even in the world. Following Madame Bernhardt, we have contracts with a number of players not only of this country but abroad, and naturally the valuable scenery and costumes which have been used in the various successes are at the service of this company from the studios and warehouses of both European and American producers. The men back of this movement have become fully convinced that the time for the amalgamation of the legitimate stage and the motion picture has come. Motion pictures have brought many revolutions, and now that the Famous Players' Film Company has been organized it is felt that the last barrier has been removed between the picture and the stage, while the legitimate stars may take their inevitable place in the picture."

It is planned to put out these pictures on the State right proposition, and following Bernhardt's Queen Elizabeth other productions will be announced in due season. The films will comprise for the most part past and present successes of the European and American stage.

JOAQUIN MILLER FILMED

The moving picture man and his camera have scaled Mount Parnassus and pictures of Joaquin Miller, the poet, in the intimate precincts of his home, will now be given to the patrons of the picture houses and to posterity, says a San Francisco dispatch.

As long as the films endure the admirers of the Venerable bard of the Sierras will be able to watch him strolling through his celebrated cypress grove at his home on "The Heights," back of Fruitville.

They will have the privilege of observing him seated in contemplation on the steps of his home and the opportunity of noting him standing before the walls of stone which he built himself, and in which he takes so much pride. They will also have glimpses of Juanita, his daughter, and of the tomb which the poet has builded for his remains.

All this was not accomplished, however, by simply turning the crank of the picture machine. Long before this stage of the proceedings had been reached the picture man was forced to resort to his check book and then to a contract for royalties.

Miller was not averse to appearing before the camera, but he explained that there were certain things to be considered. So the operator abandoned his apparatus for a time and took up his pen. He penned a check for a substantial retainer, it is said, and then penned a contract under the terms of which the writer will receive a percentage on all of the profits derived from the film.

These proceedings lasted over an hour, and it was midafternoon before the poet donned his boots and corduroy trousers, and, with the assistance of his daughter, started his walk under his cypress trees.

"I want you to take a picture of me in this grove," he explained. "There was not a single tree here when I secured this place. Now I have a grove of over a thousand trees. I want the people to see that I have produced something besides poetry."

ADVERTISING MISSOURI

Moving pictures to advertise the advantages of an enterprising small city have reached Missouri. Columbia and West Plains have tried the experiment and it has worked well. Last week moving pictures of Mexico were taken to advertise the city throughout the State.

The officers of the Commercial Club directed the taking of the pictures, and Mexico was made to appear as busy and enterprising as possible. All the automobile owners were asked to drive their machines in front of the moving-picture machine while it was being used in the business district. The people of the city were urged to be on the square both Tuesday and Wednesday.

In West Plains and Columbia the pictures have brought results. Both towns have profited not only by people who have been induced to move to the two cities, but also by the favorable impression of the communities left with the people who see the pictures. Columbia has gained in population more rapidly than any other city in the State of its size or larger. Part of the gain is attributed to the moving pictures which were used to advertise it.

It is now a city of 13,000. In 1900 it had only 5,651 people, and in 1910 a few less than 10,000.

Col. Jay L. Torrey, of "Move the Missouri capital to Fruitville" fame, is advertising his little village, which is five miles from the Arkansas line, and six miles from a railroad, by the use of moving pictures.

On the recent tour of the State made by the Missouri Immigration Society moving pictures were shown to illustrate the State's advantages.

CONTROL OF "THE MIRACLE"

A. H. Woods announces that he controls the absolute American and Canadian rights for the motion pictures of Professor Max Reinhardt's spectacle, The Miracle, and that they will positively not be exhibited on Hammerstein's Roof Garden on Sept. 1, or any other time. The Kinemacolor Company has the rights to The Miracle pictures in all other countries except the United States of America, Canada, Austria-Hungary, Germany, and Russia. While the natural color kinematograph company has the rights to produce The Miracle in all other countries except those mentioned above, Mr. Woods, if he so desires, can purchase the films for exhibition in the United States. Mr. Woods is at present negotiating for the production of The Miracle pictures at the Metropolitan Opera House, where they will be presented with an orchestra of seventy-five.

NEW PICTURE HOUSE FOR SALT LAKE.

SALT LAKE CITY (*Special*).—The Jupiter Theatre Company was recently incorporated for the purpose of running the former Mission Theatre. The building is to be entirely remodeled into a most up-to-date motion picture house to run high-grade films at ten cents admission. One innovation will be a series of boxes and other seats that will be sold "reserved." The officers are L. J. Gilmer, A. B. Irvine, J. Fred Daynes, George E. Hale, and R. W. Daynes.

WHAT IS THE MATTER?

The Trouble in the One-Night Stands Explained.

This is the time of theatrical preparations, of organizing companies, of arranging road routes for the coming year. It is the proper time to consider errors of the past and to search for remedies that will prevent their repetition.

Unmistakable signs of dissatisfaction with the booking policy affecting Eastern cities have been recognized by managers in a reiteration of the cry "poor business"; signs that have been made apparent to players by the mute unpleasantness of empty seats and have been brought to THE MIRROR'S notice by correspondents in the cities in question. What is the reason?

The obvious answer, that people are not getting what they want, leads nowhere, unless it breaks the way for innovations in New York offices responsible for bookings. A house manager is no more to blame for an unsatisfactory assortment of plays than is a local grocer for a poor supply of vegetables. Both must make the best of what is given them. The ideal booking agent should know and consider the character of the population and the tone of the theatre in every city on his list, and should act accordingly.

We appreciate two important difficulties, the scarcity of plays in proportion to the number of theatres to be filled, and the monetary necessity of avoiding long jumps. With these conditions in view, we still believe the want of a possible discrimination in arranging routes to be an important factor in destroying patronage.

To illustrate: A St. Elmo company is formed, principally for an uncritical public at cheap theatres in small Western or Southern towns. This same company is booked at a high-class house in a city such as Hartford, Conn., for example, where Maude Adams or John Drew may have appeared the previous night. The piece is produced without profit, not because a St. Elmo public does not exist in the type of cities referred to, but because that particular public is difficult to draw to a house associated with a different class of plays. Besides meaning a loss for all concerned, such bookings tend to offend the more cultured theatregoers, to whom the local management looks for its chief support.

In Eastern cities of between one hundred and two hundred thousand inhabitants there exist publics no less exacting and more personal than that encountered in New York. By personal is meant an individual interest, a civic pride, in the best of a city's institutions. In such cities there generally is one theatre open to high-priced traveling companies, and it is here that these people must look for dramatic entertainment.

The name of a house should assure performances of a certain standard, as surely as the names of some producers guarantee meritorious productions. Under the present system of booking it is impossible for even a well-intentioned house manager to maintain a consistent level and one undeniable result has been to estrange much of the better element that under different conditions would join the regular patrons.

In answer to this it may be urged that the supply of first-class companies is insufficient. True; but does it pay to present poor plays at a loss and at the same time antagonize the class to which the best in American drama must appeal? Better put up with dark houses for a few days each week.

Another fault to be found with present booking methods might be more easily remedied. As is generally known, practically every play is "tried out" on the road before it reaches Broadway. Frequently there is a tour of several weeks, allowing many neighboring cities an opportunity to see a new play acted by the best company the producer can muster. The play succeeds in New York, and in the course of six months or a year road companies, inferior to the original, are formed. More likely than not, one of these companies is sent over the route followed on the try-out, and the contrast is ludicrous. A case in point was Get-Rich-Quick Wallingford, that had its first production in Springfield, Mass., and visited other New England cities on the way to New York. The residents of that section retained pleasant memories of the farce for two years. Then came a pitiable second company seeking favor from the same audiences. Bad business was no worse than the judgment causing it.

In sending companies to cities that they mentally class as "one-horse towns," producers might with profit remember that theatrical sophistication is not confined to Manhattan Island. The title of a play is not sufficient. Every dramatic editor on a paper of consequence publishes the names in the cast, and this publicity has continued long enough to acquaint readers with the worth of the names they find. A company cheapened for the road is likely to be expensive.

If the coming season reveals a finer regard for the tastes of dissimilar communities, accompanied by a sincere effort to gratify them, more vacations may be spent in Europe next Summer.

A COSTUMER ON MAKING-UP.

Willie Clarkson, the London costumer, has told the *Globe*, of that city, some edifying sidelights upon the art of making-up—and not only for the stage.

"One of the most successful disguises and one which led to an amusing incident," he said, "occurred in connection with Arthur Roberts when he was playing Dodson Dick in The Silver Shield. During the second act, in which he had nothing to do, he once went to a neighboring hostelry and pretended to be much incensed at the charge made. Being made up as an eccentric-looking old man, his presence occasioned some diversion, and a climax was reached when Mr. Roberts, in a fit of assumed passion, tore off his wig and rushed out of the place followed by cries of 'Maniac!'"

Speaking of disguise in general, Mr. Clarkson said the great difficulty was to conceal a prominent feature, such as a "Wellington nose." "People," he said, "are constantly coming in to be made up in all sorts of characters, but the why and wherefore we do not inquire into. Sometimes it is private detective work; sometimes practical joking or amateur theatricals. Then we have had several applications for a disguise by men who have suddenly come down in the world, and find no alternative but to take to organ grinding or some such occupation. They do not like their family or their friends to know, so they go out disguised during the day and change into their usual selves at the end of the day. There are more Dr. Jekylls and Mr. Hydes of that sort than people imagine.

"One of our most successful make-ups was that of the Indians in the military tournament, and King Edward once remarked on seeing them that he did not know we had any Indian soldiers over here. He expressed surprise when told they were English 'Tommies' in disguise.

"People often come in to have 'black eyes' taken out; but more unusual was the case of a man who came to have two 'put in.' It appeared he had quarreled in the morning with his wife before leaving home. She had thrown something at him and he wanted to make out on his return home in the evening that she had hurt him more than she had."

R. H. DAVIS WEDS BESSIE McCOY.

Richard Harding Davis, novelist, dramatist, editor, and war correspondent, and Elizabeth Genevieve McAvoy (Bessie McCoy) were married by Justice of the Peace William C. Rungee at Greenwich, Conn., on July 8. Mrs. Russell G. Colt (Ethel Barrymore) was matron of honor, and Gouverneur Morris, author, was best man. It is understood that the couple will spend their honeymoon abroad. Mr. Davis's first wife was granted a divorce recently in Chicago.

The groom gave his age to the Greenwich town clerk as forty-eight and the bride's as just half that number of years. Ever since Miss McCoy's success as "The Yama Yama Girl" in Three Twins there had been persistent rumors associating her name with that of Mr. Davis, who was said to have been in almost constant attendance at her performances, and he was reported to have had the same seat reserved for him every evening during the greater part of the New York engagement.

In Memoriam.

SLIDER.—On Tuesday, July 2, at 4 A.M., Thomas Slider, in his 73d year, father of William G. Slider, at 992 Simpson Street, Bronx, N. Y. Interment was at Pittsburgh, Pa., July 4, 1912.

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